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28th January 1927.

Glen. 209a

445952

MS. ~~3302~~ 3301

M.S. Airs
from various sources
Volume I.

Begun 1846

Contains all the airs in the
Orpheus Caledonius - of 1725 and 1733 -
Extracts from Adam Craig 1730 -
" " Francis Peacock -
Likewise from the Skene, Straloch (1627)
Graham (1694) Atkinson (1694) - Blaikie
and other M.S.S.

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Glen 209a

Orpheus Caledonius
or
a Collection of the best
Scotch Songs
Set to Musick
by
W. Thomson

London Engraved and Printed for the
Author at his house in Leicester Fields

Entered at Stationers Hall according
to Act of Parliament

Nota: The first edition was published in one volume
Folio – in 1725 – the second in two volumes
8vo in 1733 – The first vol: of the latter con-
tained all the airs of the previous issue – J.M.W.
Mr. Chappell writes "This book was entered at Stationers'
Hall on 5th Jany. 1725 – ib –"

NATIONAL LIBRARY OF SCOTLAND EDINBURGH

VOl: I of M.S. music –

page 57
ends Vol I

The versions of the 1725 and 1733 editions
differ considerably; they are sometimes leſs
florid in the latter

Index.

The songs marked thus (*) were composed by David Rizzio.

*	The Laſs of Patie's Mill	1
*	Bessie Bell	2
*	The bush aboon Traquair	3
	Thro' the wood Laddie E	4
	Bleſs'd as the immortal Gods	5
	The last time I came o'er	6
	The yellow hair'd Laddie	7
*	The bonny Boatman	8
	Woe's my heart that we	9
	The broom of Cowdenknowes	10
	Hap me with thy petticoat	11
	Bonny Christy	12
	Nancy's to the Greenwood	13
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	Mary Scott	19
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	A Health to Betty E	25
	A cock laird fu' cadgie	26
	Fy gar rub her o'er wi'	27
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	Auld langsyne	31
	My apron dearie	32
	My daddy's a delver of dykes	33
	Wale wale up yon bank	34
	John Hays bonny laſsie	35
	Fy let us a' to the bridal	36
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	My Nannie O	38
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(In the 2d. Edition the Rizzio note was omitted)

National Library of Scotland

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Cromlets lilt 1 —
My dearie if thou die 2
Love never more
Sae merry as we have been 3
The bonny Earl of Murray 4
The widow can bake — 5
The waulking o' the fauld 6
Jocky said to Jenny 7
Dumbarton's drums 8
Ye gods was Strephon's picture 9
blest
(14 of October)
For our lang biding here — 10
Leader haughs & Yarrow 11
Gie me a lass wi' a lump 12
o'land
I'll never leave thee — 13
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The ewe bughts — 15
The braes of Yarrow — 16
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The bonny lass o' Branksome — 35
My joe Janet — 36
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Come kiss wi' me come clap wi' 38
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Somnolente quaeso repente —

To
Her Royal Highness
The
Princess of Wales

May it please your Royal Highness

Your Highness having graciously heard some of the following verses, encouraged me to publish them; and makes me now presume to lay them at your Royal Highness's feet; which I do with all duty and respect

Your Royal Highness's
most Obedient
and most Devoted
Humble servant
William Thomson

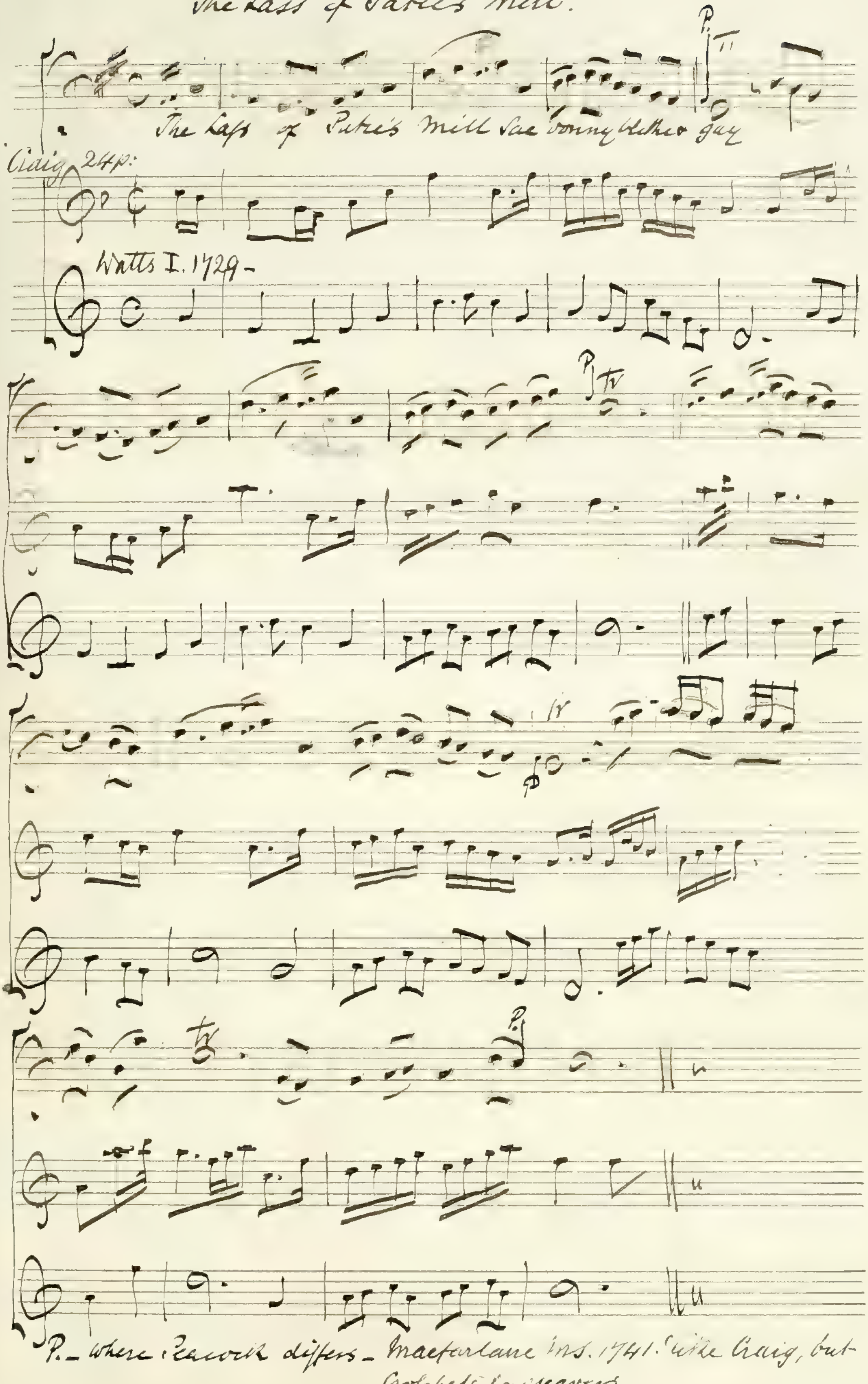
On Mr. Thomson's
Orpheus Caledonius

You beaux and belles so fine and fair,
Here learn to love and be sincere;
True passion Nature still imparts,
Nor values Bodies without Hearts;
You falsely vow, and whine, and sigh,
(And) make no conscience of a lie;
(Ah!) How can Beaux fair Belles deceive!
Or why will Belles fine Beaux believe?—

Loves brightest Flames warm Scottish lads
Tho' Coarsly clad in Highland Plads
They scorn Brocade who like the Lass
Nor need a Carpet, if there's Grass;
With pipe and glee each Hill resounds
And Love that gives can heal their wounds
The bonny Lass of Peatie's Mill
Shews Wit's a fool then Nature will;
Who pities not the Swain's despair
That hears The Bush aboon Traquair;
Or him that loves yet cannot say
If Bessey Bell or Mary Gray;

Thus merrily they court the Fair
And love and sing in northern air;
Thus the gay Warblers of the Spring
From spray to spray we hop and sing
Kind Nature fills their little throats
With sweet and unaffected notes
Their fluttering Wings to Love the breezes
Their voices wild to Love the tunes
And all the cares they ever prove
Is Life half Harmony, half Love.

The Lass of Patie's Mill.


P.
The Laſs of Patie's Mill sae bonny blithe & gay
Craig 24p:
Watts I. 1729 -
P.
tr
tr
tr
P.

P. _ Where Peacock differs _ Macfarlane MS. 1741: like Craig, but crotchets for quavers _

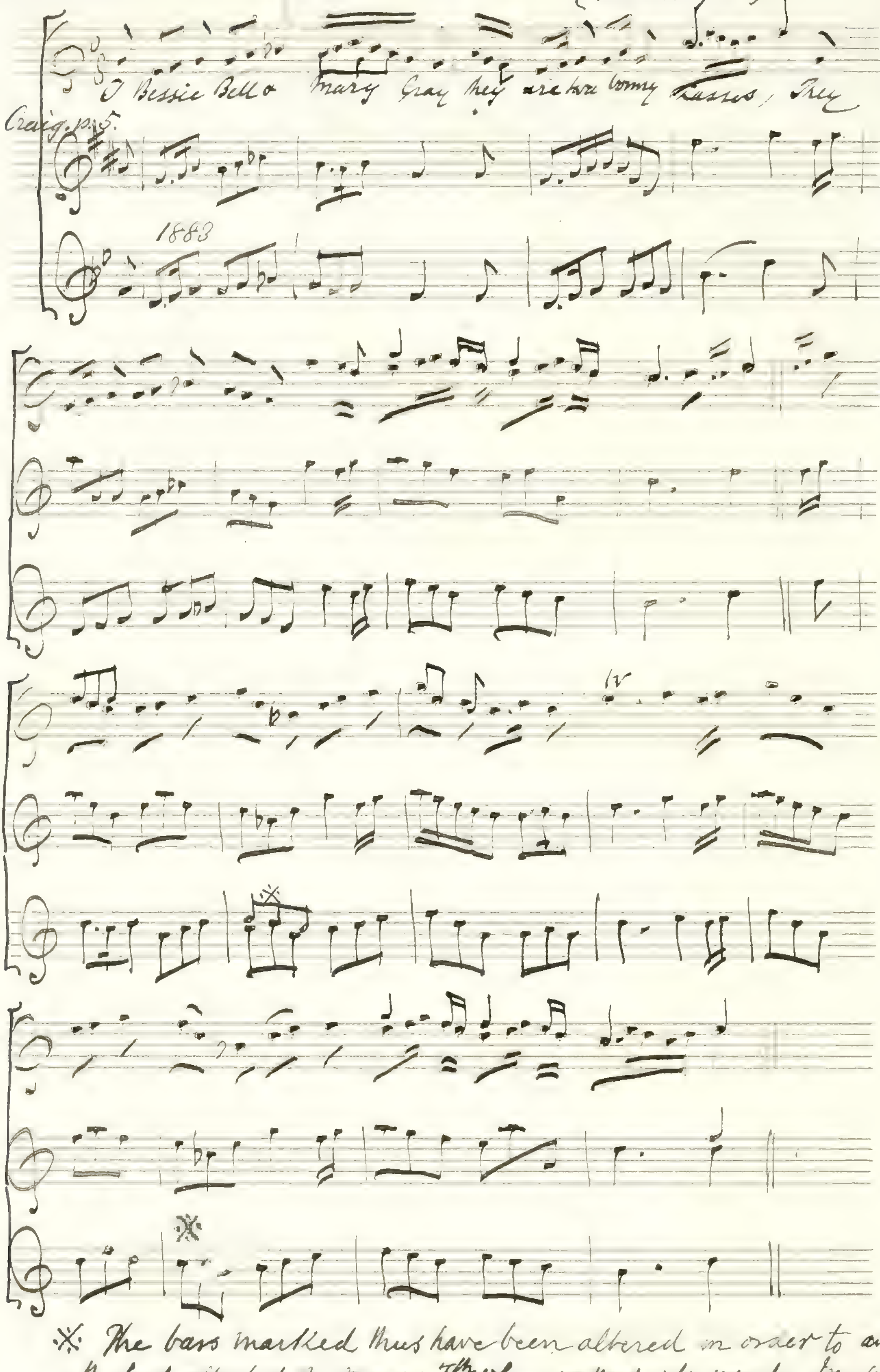
Note - This can't be Scotch _ see the end. W.C.

Wood's Tea Tab: Miscell: I. 41 _ (1871)

(in D 1733)

Bessie Bell

(minor 7th)


O Bessie Bell & Mary Gray they are twa bonny lasses, They

Craig. p. 5.

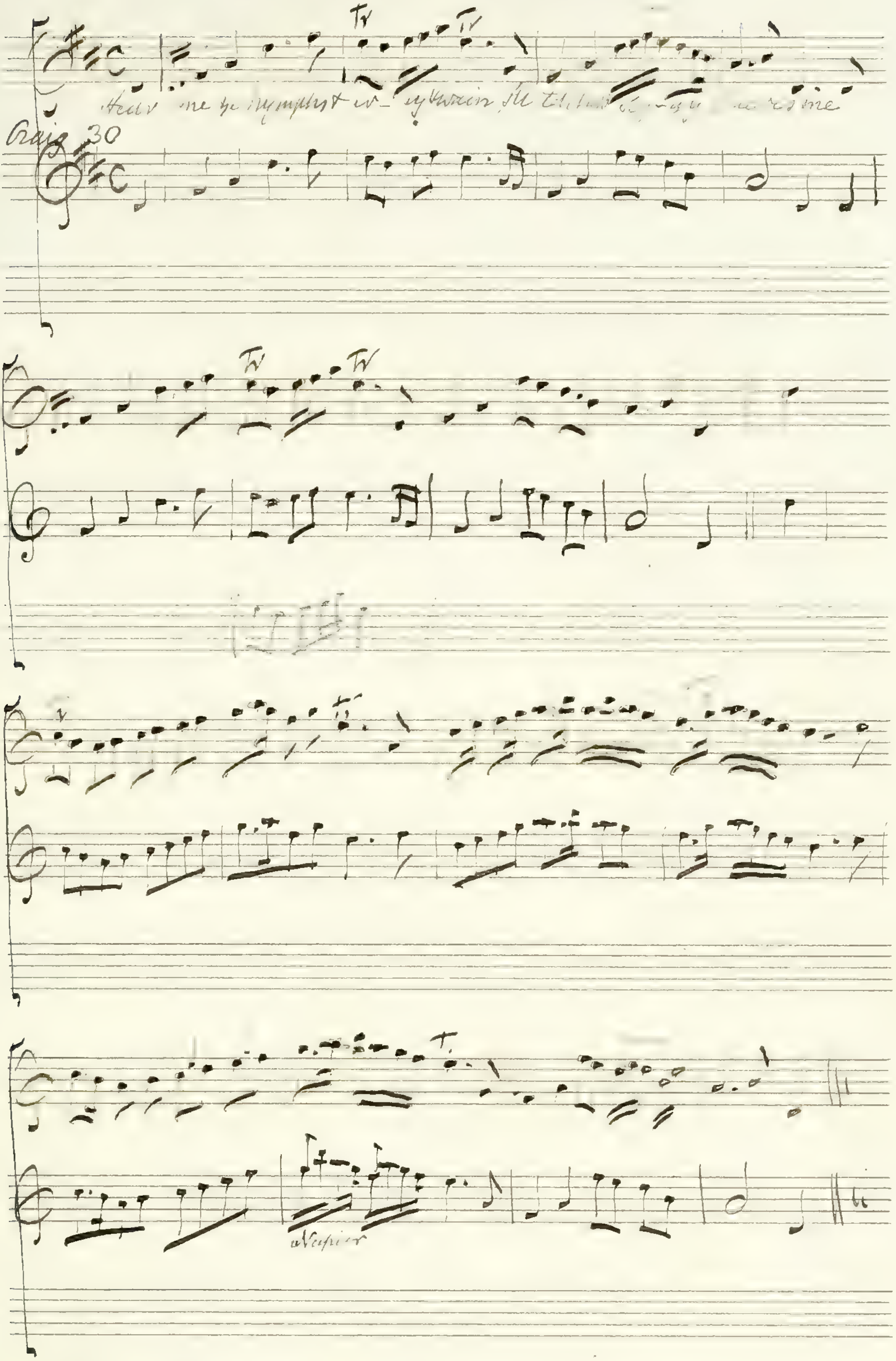
1883

Ramsay's Tea-table Misc. I. 174.

※ The bars marked thus have been altered in order to avoid the bad effect of the minor 7th when improperly used — In such tunes it would be quite wrong to use the modern major 7th.

The Bush aboon Traquair

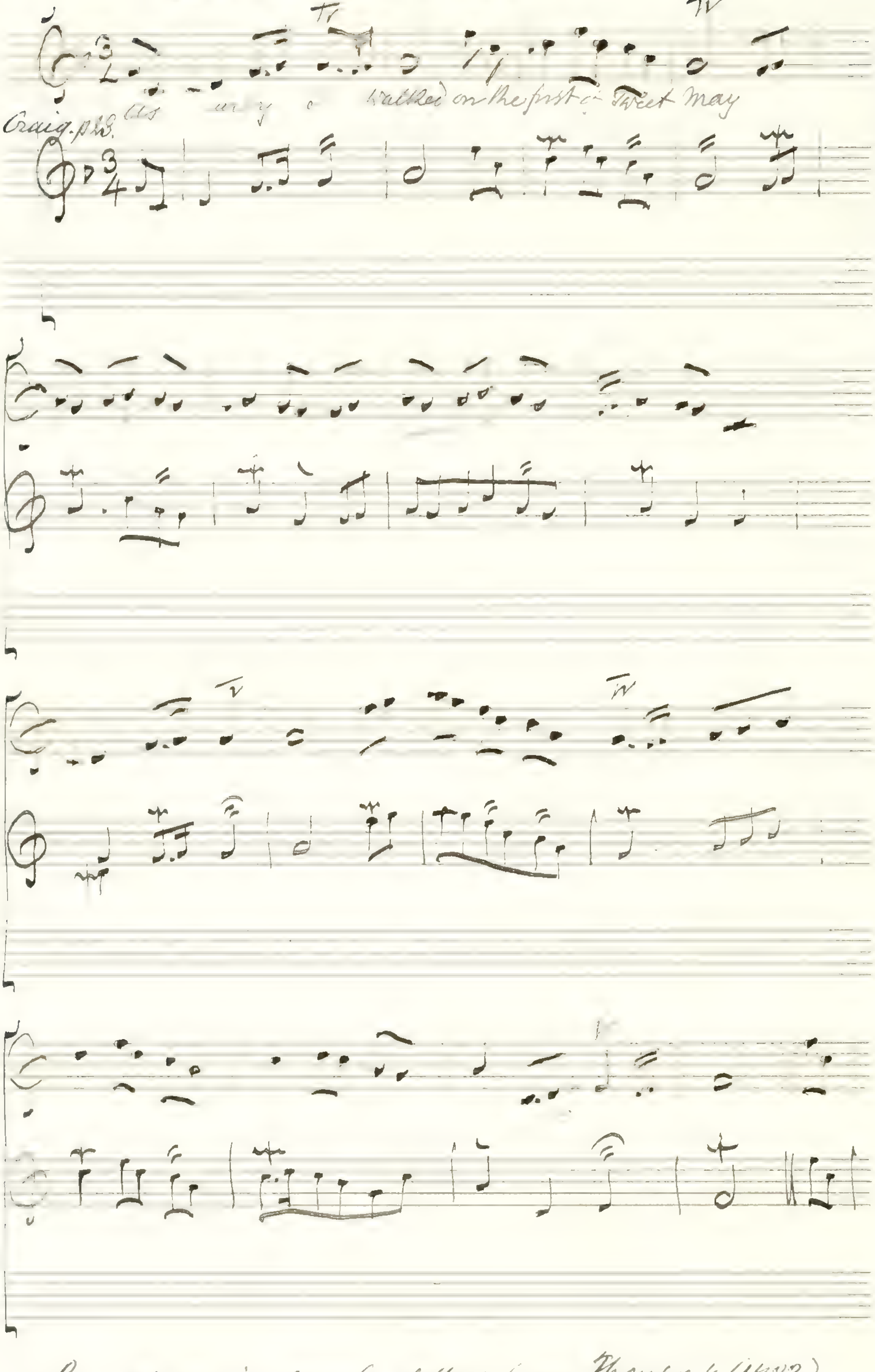
Words see Tab: Misc: I. 2.-(1871)


Tr
Tr
Hear me ye nymphs & ev-ry swain, Ill tell how Peggy grieves me
Craig 30
Tr
Tr
Napier

Peacock nearly the same as first. Napier as second.

(4)

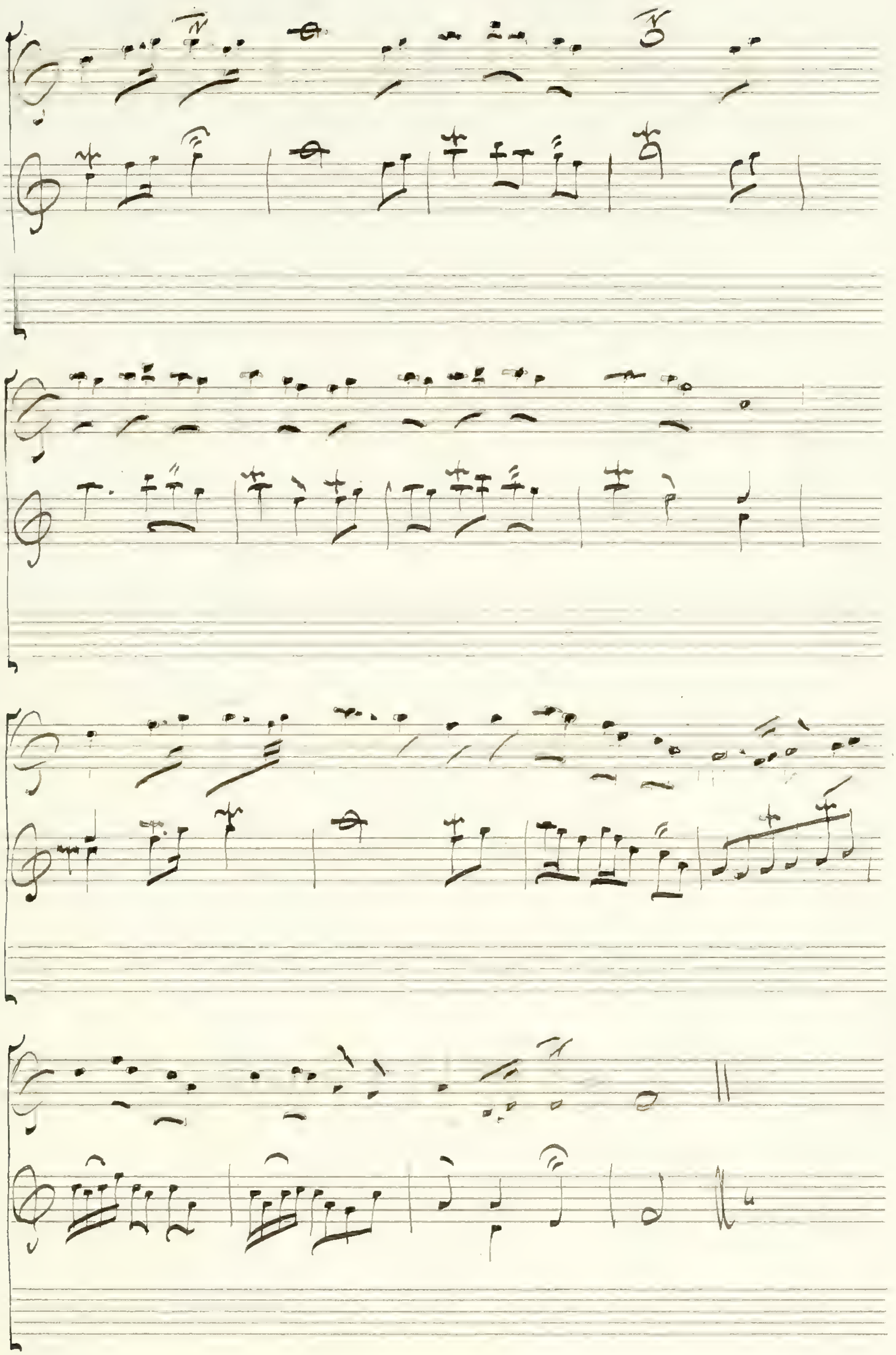
Throw the Wood Laddie.


As early I walked on the first of Sweet May
Craig. p28.

Note by Mr. Chappell — "Scottish — his many songs 1662 —
p248 — Part I — and Stenhouse's Illus — p141 —"
(He also substitutes (in pencil) Lady for Laddie.)

Words Tea Tab: Misc: II. 172 — (1871)
See Vol I. 45 for song "Throw the Wood laddie"
beginning "O Sandy why leaves thou thy Nelly"

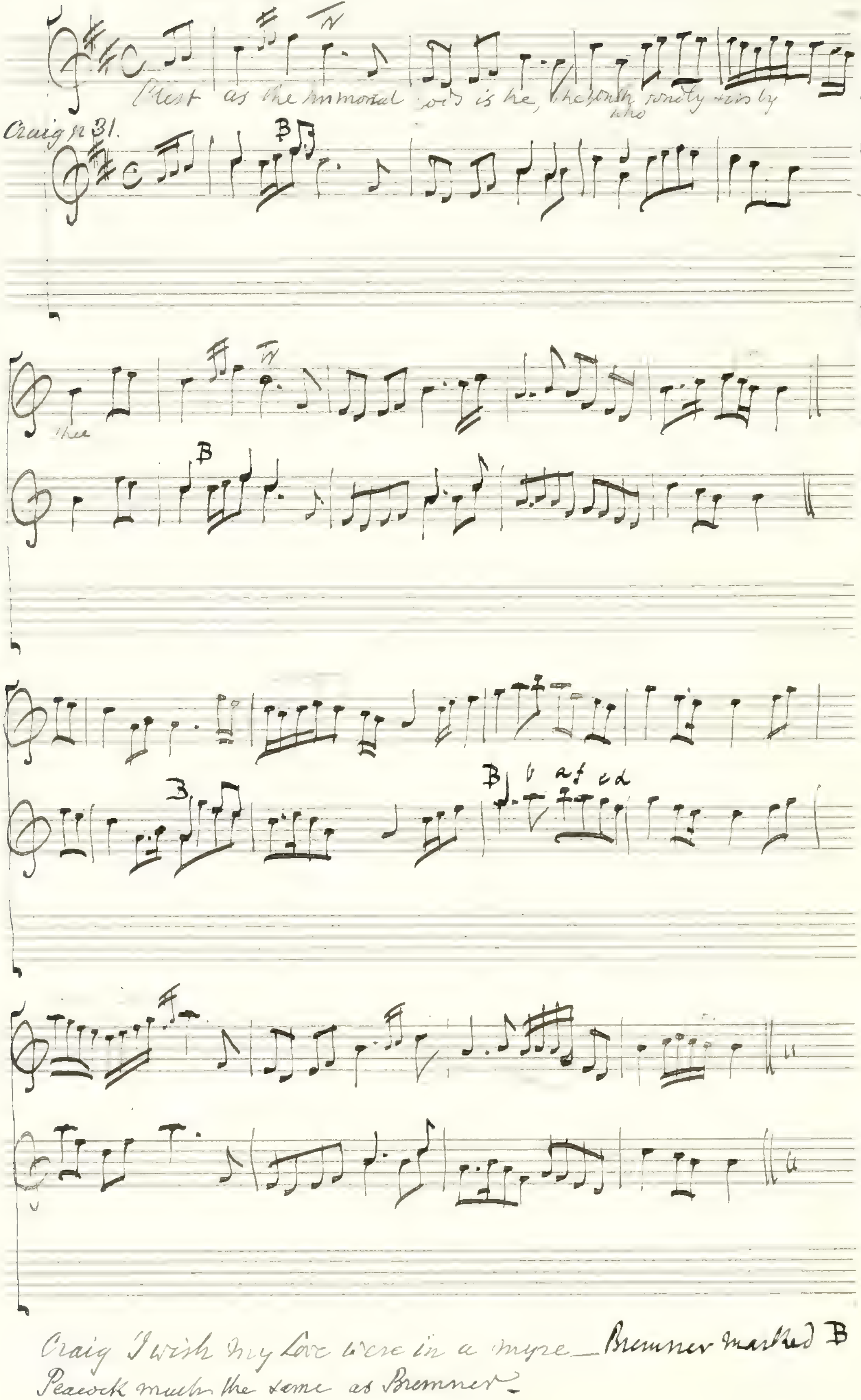
Peacock's version scarcely differs from Thomson's (1733).



6

(5)

A Hymn to Venus

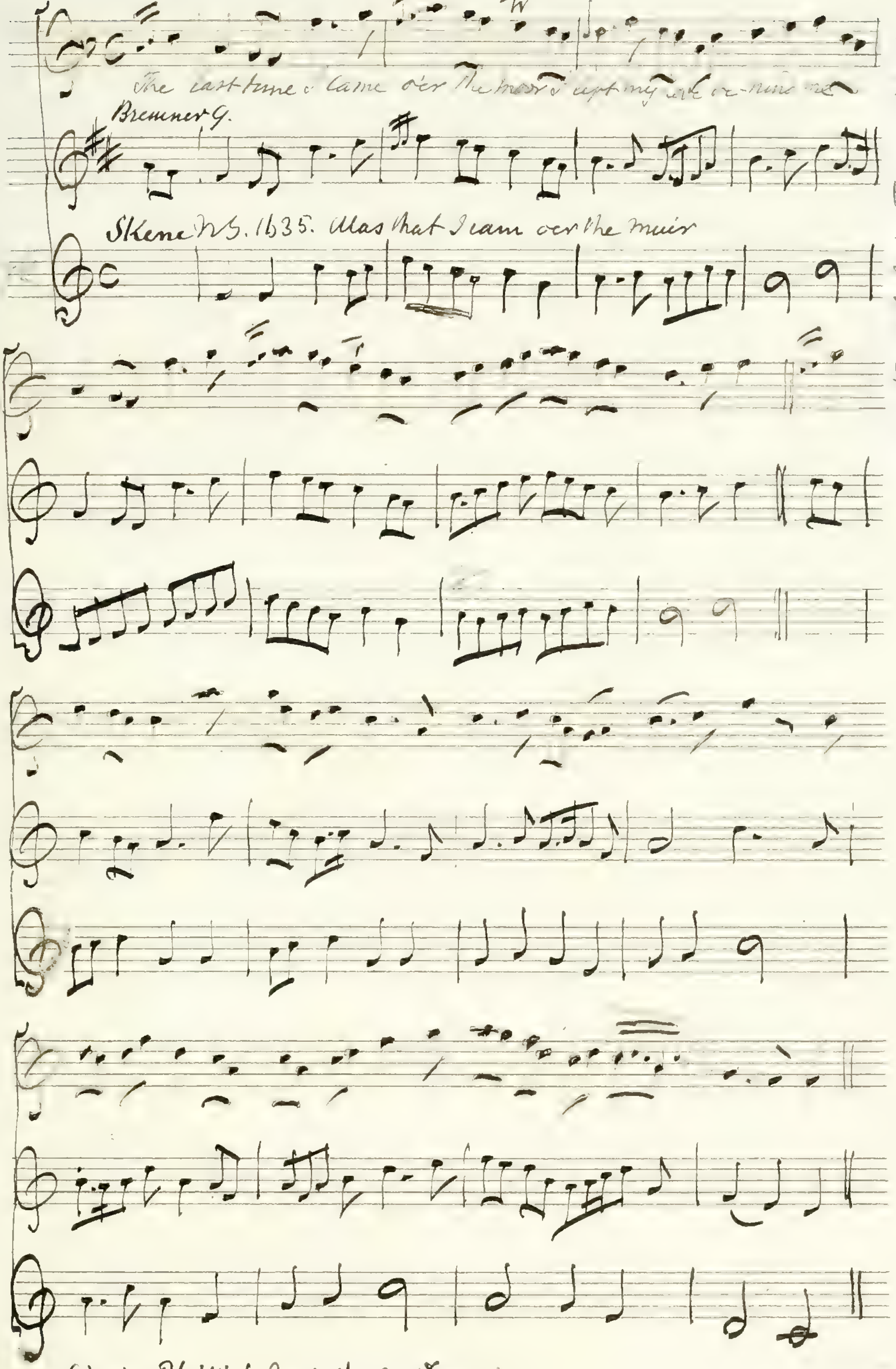

Craig p 31.
Blest as the immortal God is he, the youth who fondly sits by
thee
B
W
af ed

W.D.T.— Ambrose Philips 15 — Tea Tab: Misc
II. 113 — (1871) —

Craig I wish my Love were in a myre — Bremner marked B
Peacock much the same as Bremner —

(6)

The last Time I came o'er the Moor


The last time i came o'er the moor i left my love be-hind me
Bremner 9.
Skene MS. 1635. Alas that I cam oer the muir

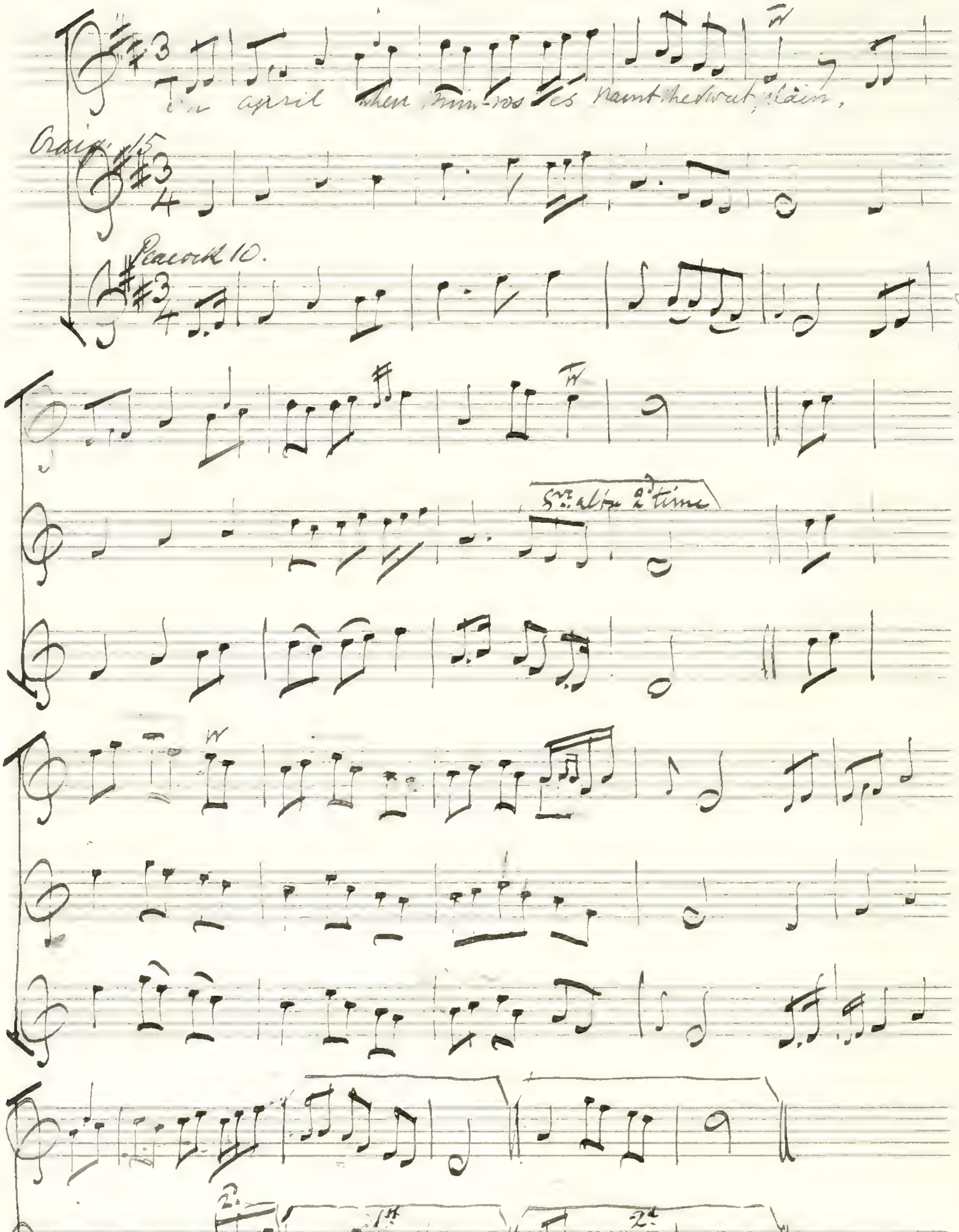
Wood's Tea Tab: Mus: I. 40 – (1871)

Air in Blaikie's MS. 1692 – (Dauney)

8

(7)

The Yellow-hair'd Laddie


In april when primroses paint the sweet plain,
Craig 15
Peacock 10.
8va alto 2d time
1st
2d
2d

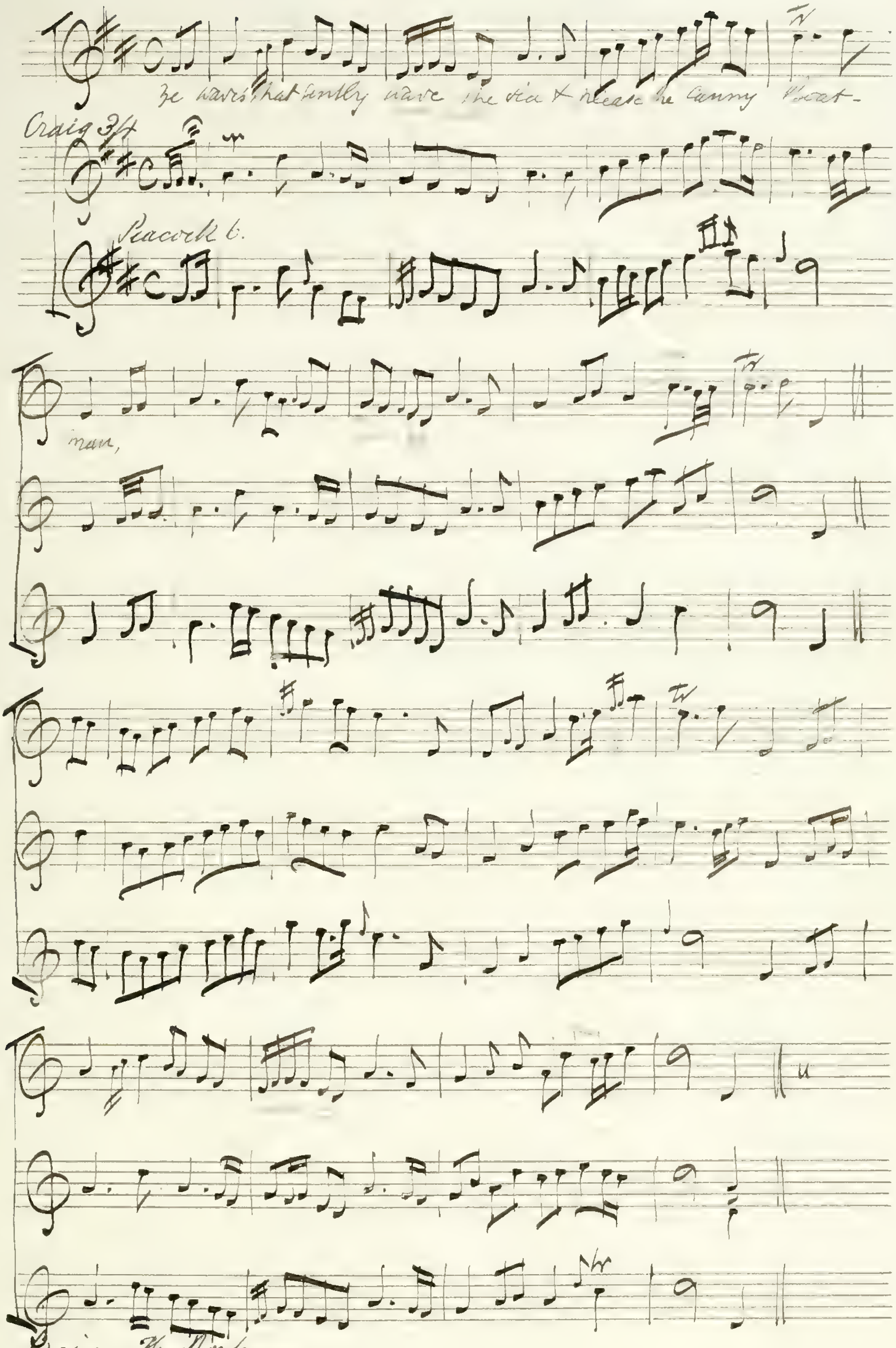
See Ramsay's airs for other versions

Note - This can't be Scotch - See the Sharp Mirmith W. Chappell

Words Tea Tab: Mis: I. 43 - (1871)

Albyn's anthology I. 8.

The Bonny Scot


Ye waves that gently wave the sea & please the canny boat-
man,
Craig 3/4
Peacock 6.

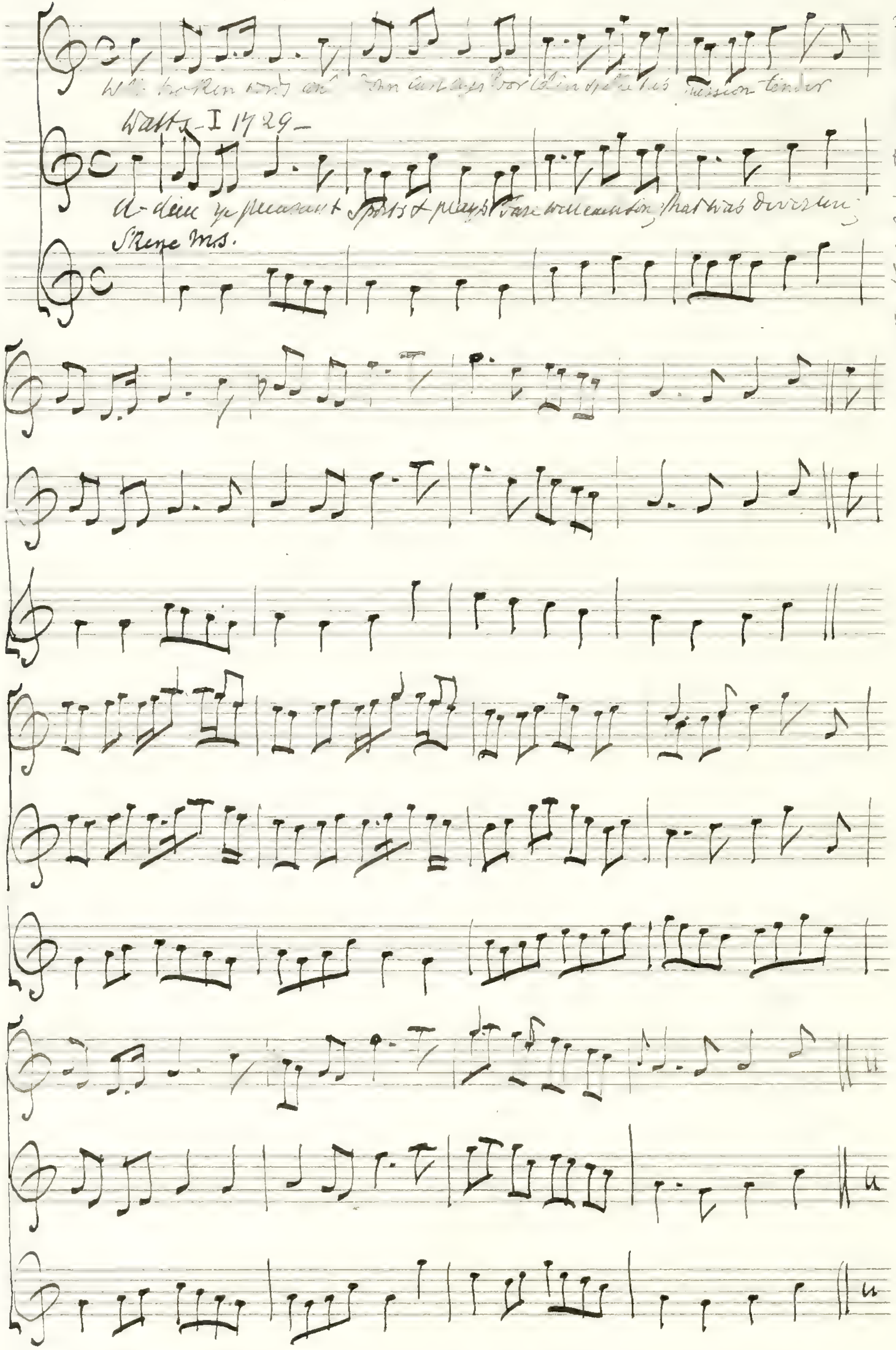
Craig – The Boatman –

Air usually called The Boatman –
Wood's Sc: Sol: Mus: I: 19 – (1841)
Som: Corri same as the first –

(9)

Woe's my Heart that we should sunder

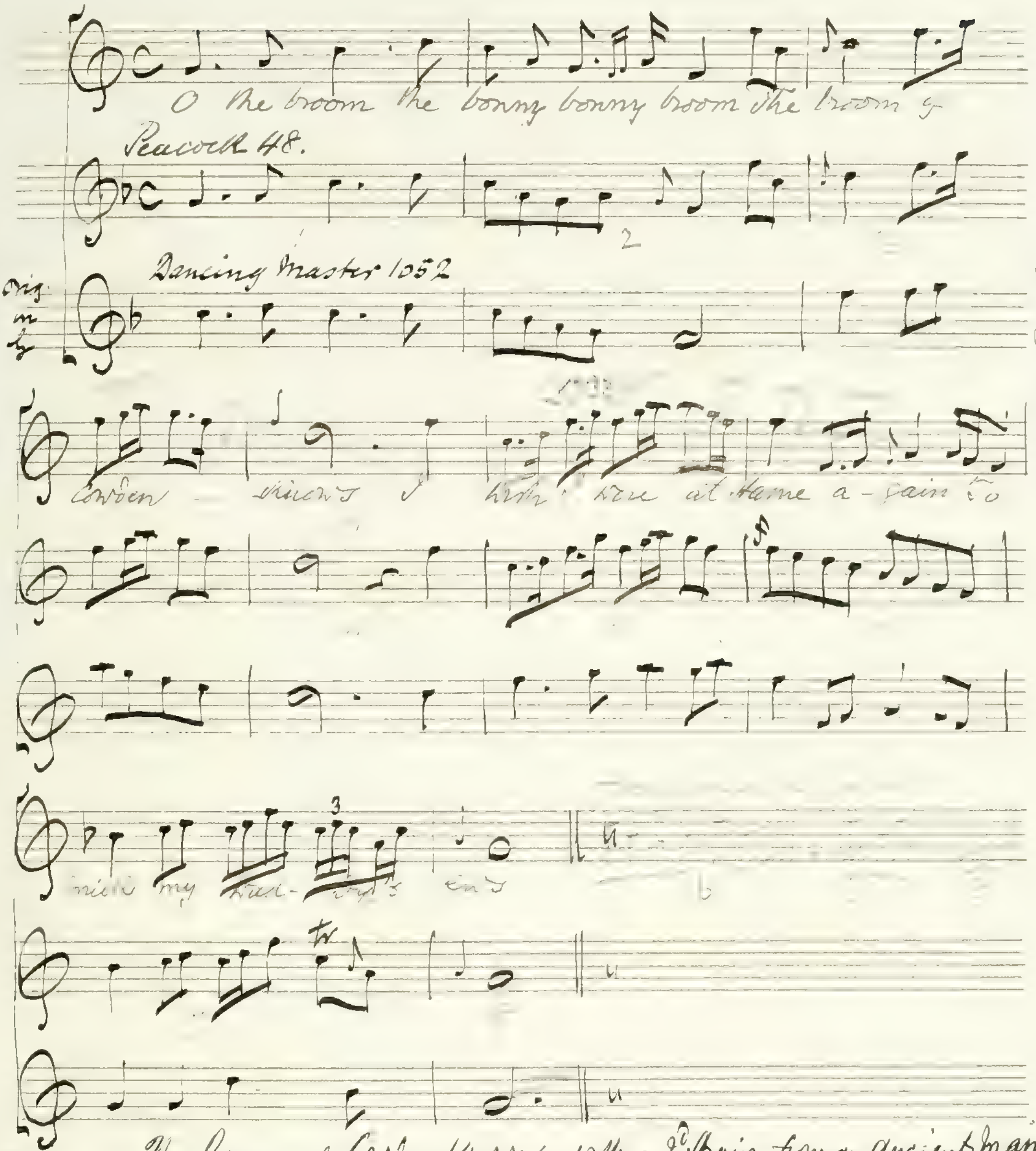
Skene MS: "alace this night" –
The air is ~~in~~ in the Ballad opera The Highland Fair – same as No. 2 Watts –


Wi' broken words an' down cast eyes Poor Colin spoke his passion tender
Watts – I 1729 –
A-dieu ye pleasant Sports & plays, Fare well each thing that was diverting;
Skene MS.

Words Tea Tab: Mis: I. 49 – (1871)

(10)

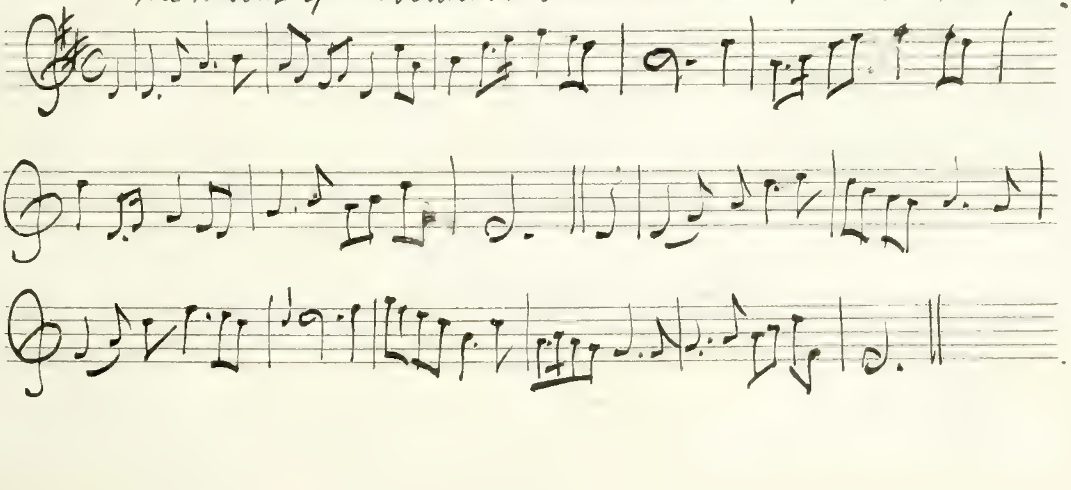
The Broom of Cowdenknows.


O the broom the bonny bonny broom the broom of
Peacock 48.
Dancing Master 1652
Orig in G
Cowden knows I wish I were at Hame a-gain to
milk my dad-dy's ewes

Original Ballad — English — (the ~~[illegible]~~ author must have have carried off the burden of Cowdenknows from Scotland — which shows our priority — J.M.W.)

Words Tea Tab: Misc: I. 13 – (1871) marked S.R.

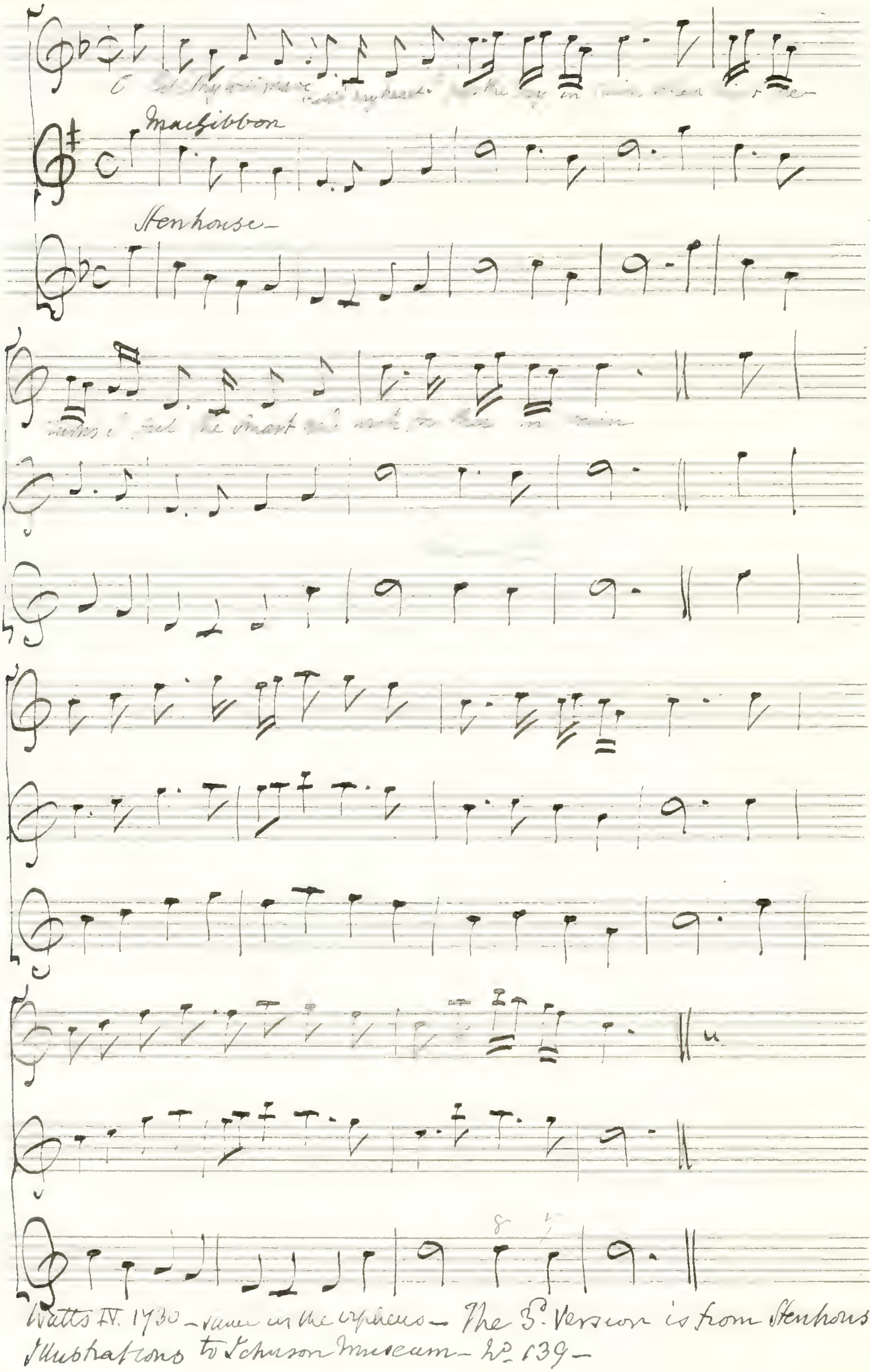
The Broom of Cowdenknowes – with a 2d. Strain from an ancient manuscript (5)



from the Vocal Magazine 1799 –

(11)

Come hap me with thy Pettycoat

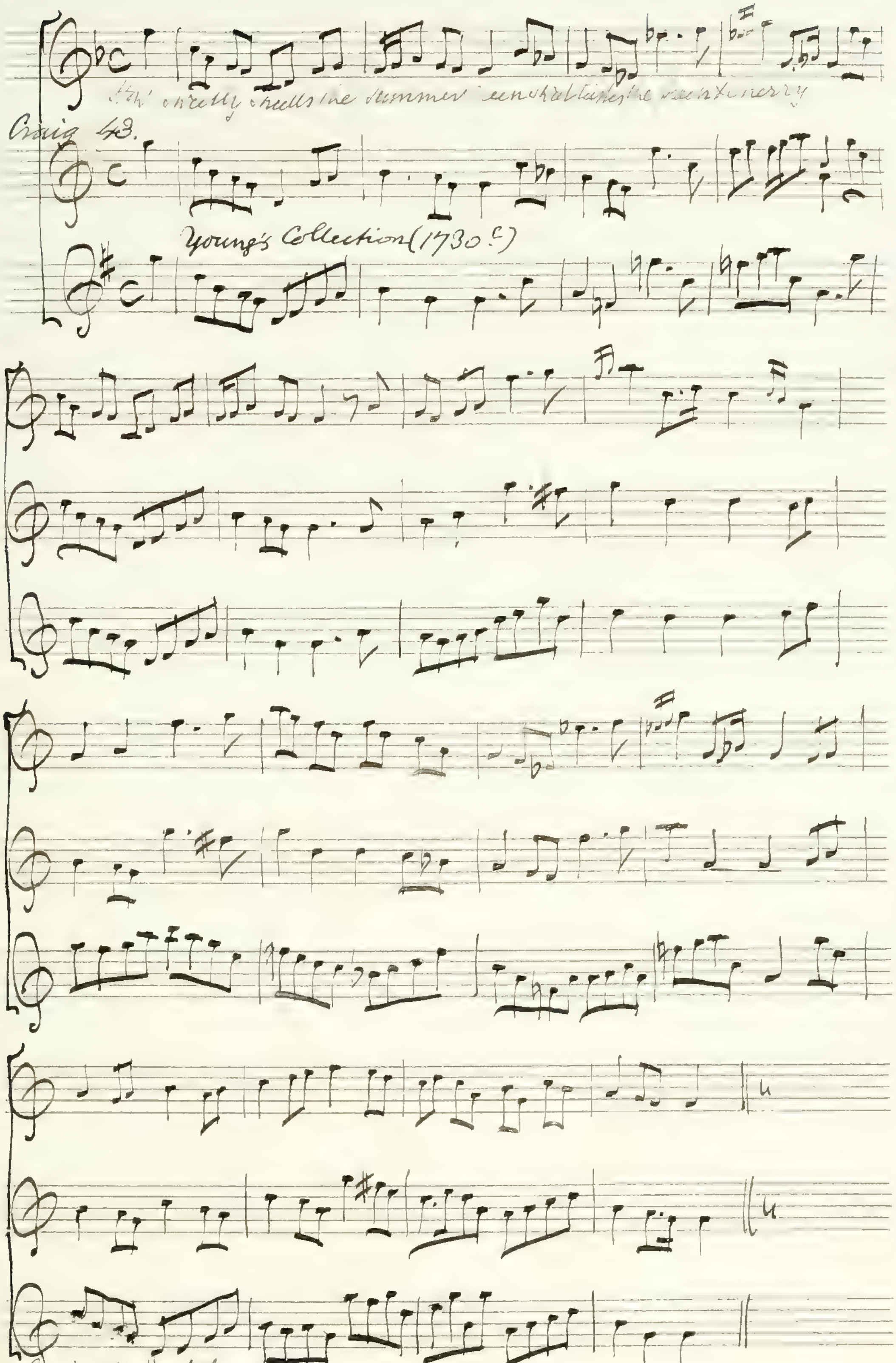

Macgibbon
Stenhouse

Watts Tea Tab: Misc: I. 32 (1871)

Watts IV. 1730 – same in the Orpheus – The 3.d Version is from Stenhouse's Illustrations to Johnson Museum – No. 139 –

(12)

Bony Christy –


How sweetly smells the summer green that tastes the peach & cherry
Craig 43.
Young's Collection (1730 c)

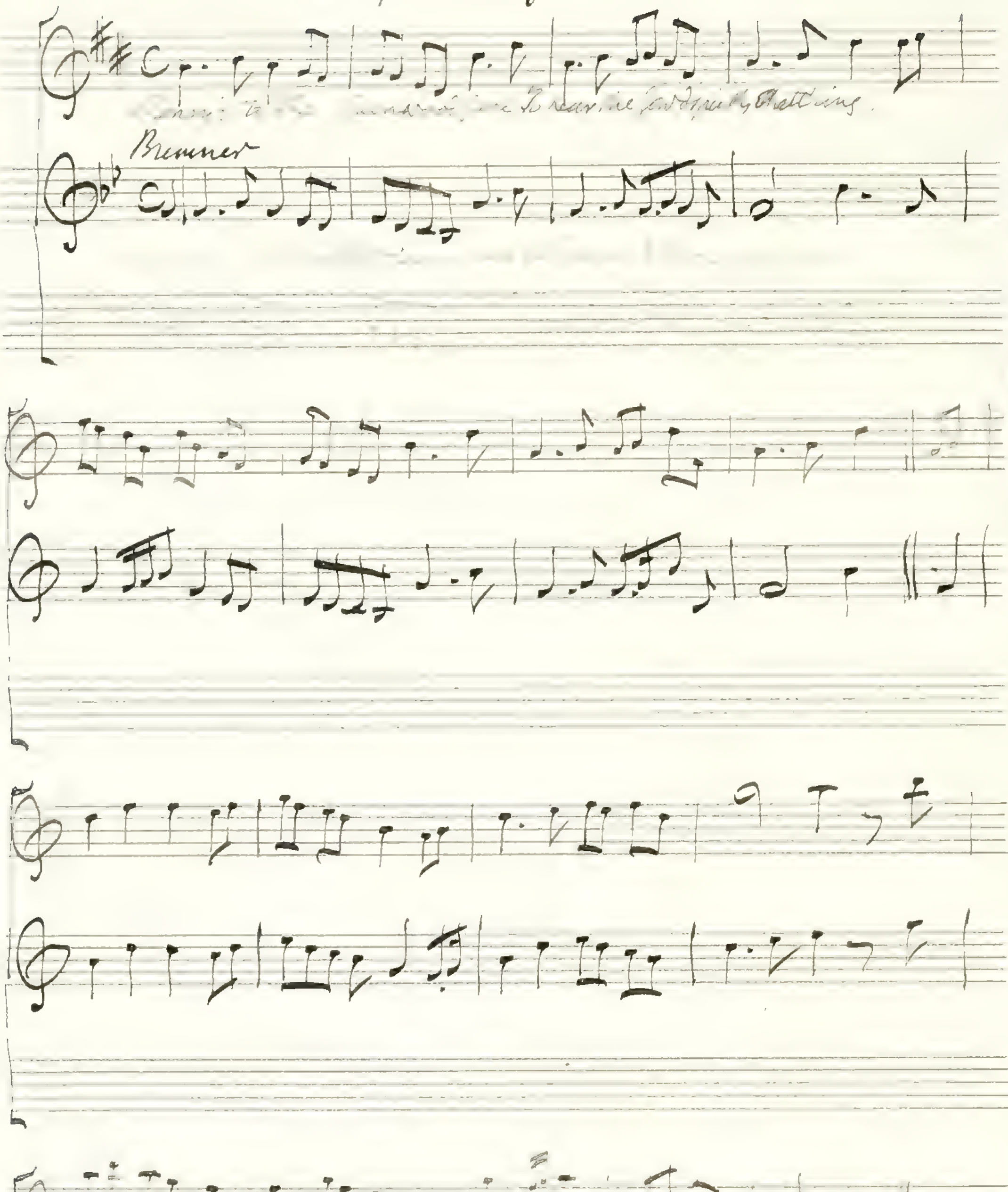
Watts Tea Tab: Mis: I. 1. (1871)

Craig – no # at the clef –
Watts – 1729 – same as the Orpheus – with words "O lovely maid! how dear's thy power"
The 3d Version is from a Collection of Scotch Tunes for the Violin – Printed by
John Young – at the West end of St. Pauls church Yard – no date – (evidently early)

14

(13)

Scornfu' Nancy

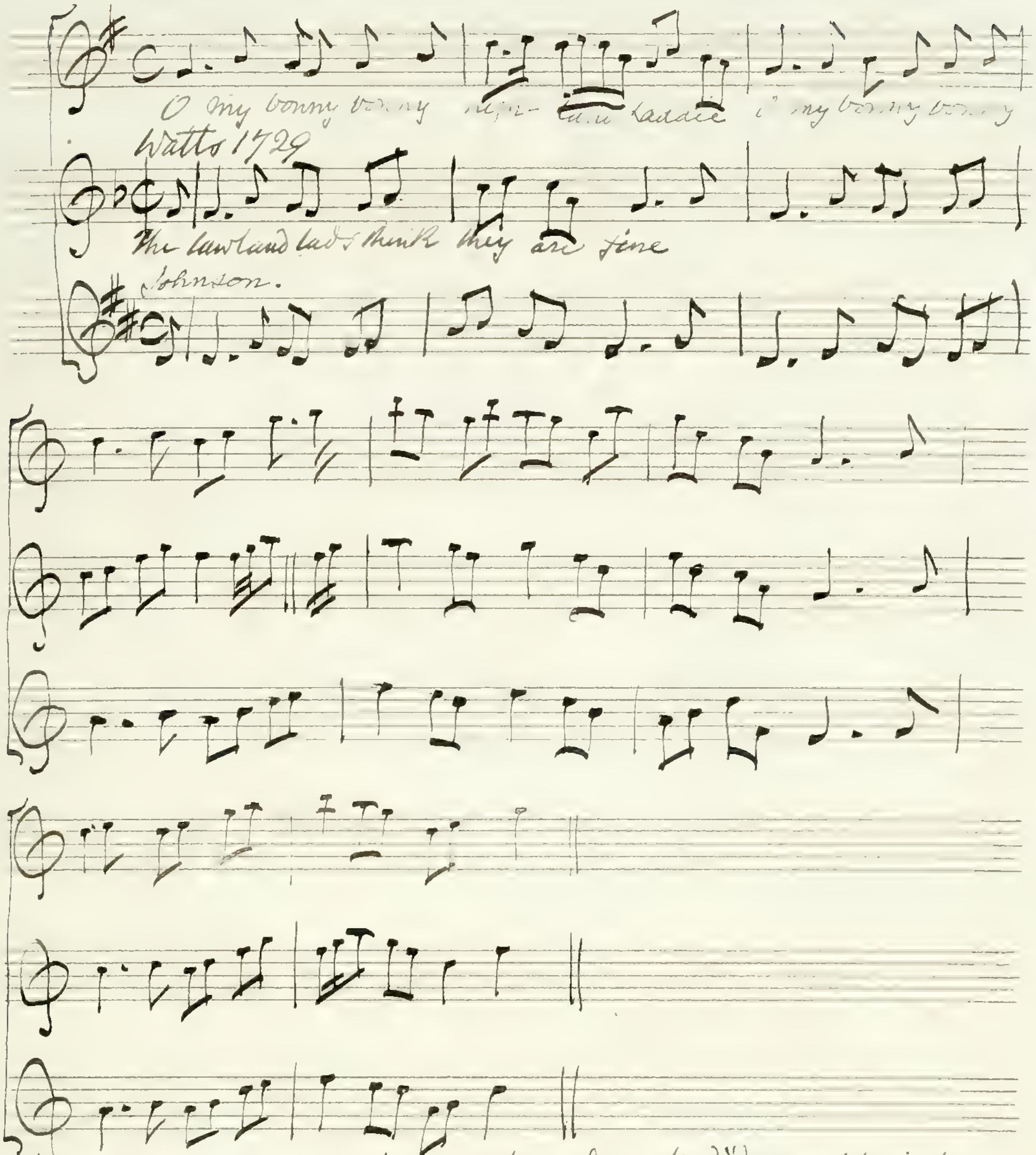


Words in [illegible] Greig's, I. 20 - (1811)

This air is called "Tow to spin" in Blaikie's MS. (Dauney 141)

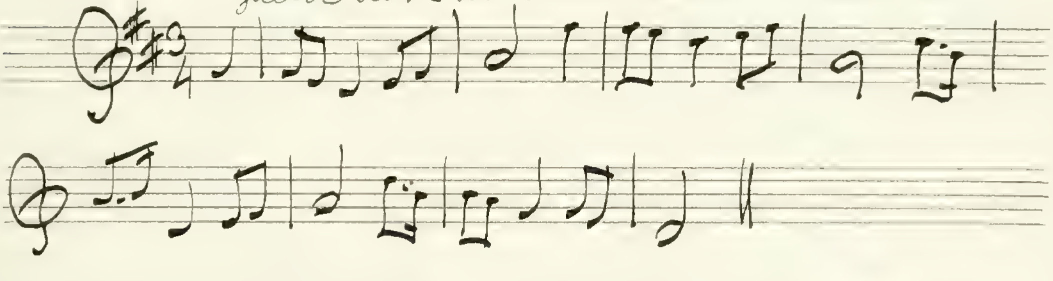
(14)

The Highland Laddie *


O my bonny bonny high-land laddie o' my bonny bonny
Watts 1729
The lawland lads think they are fine
Johnson.

Words Tea Tab: Misc: I 87 - (1871)

Gaelic air – set to words called "Monaltrie" –



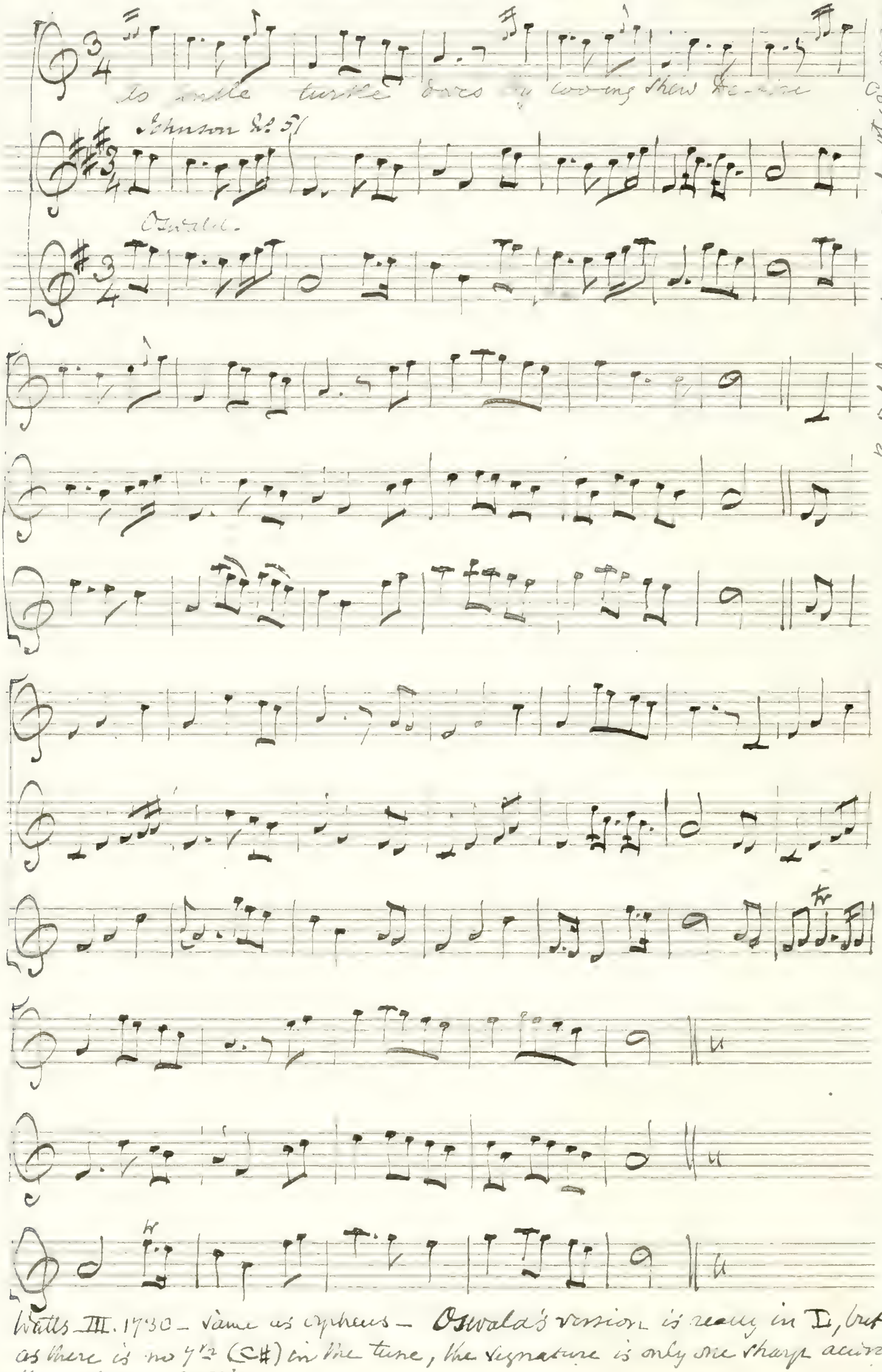
From "Lays of the [illegible]"

---

*Watts III. 1730 – gives the same air in G – with the words "The Lawland maids gang trig and fine" – See Oswald Cal: P. Comp: I 36.

(15)

Come over the Burn sweet Betty (Three-bar rhythm)

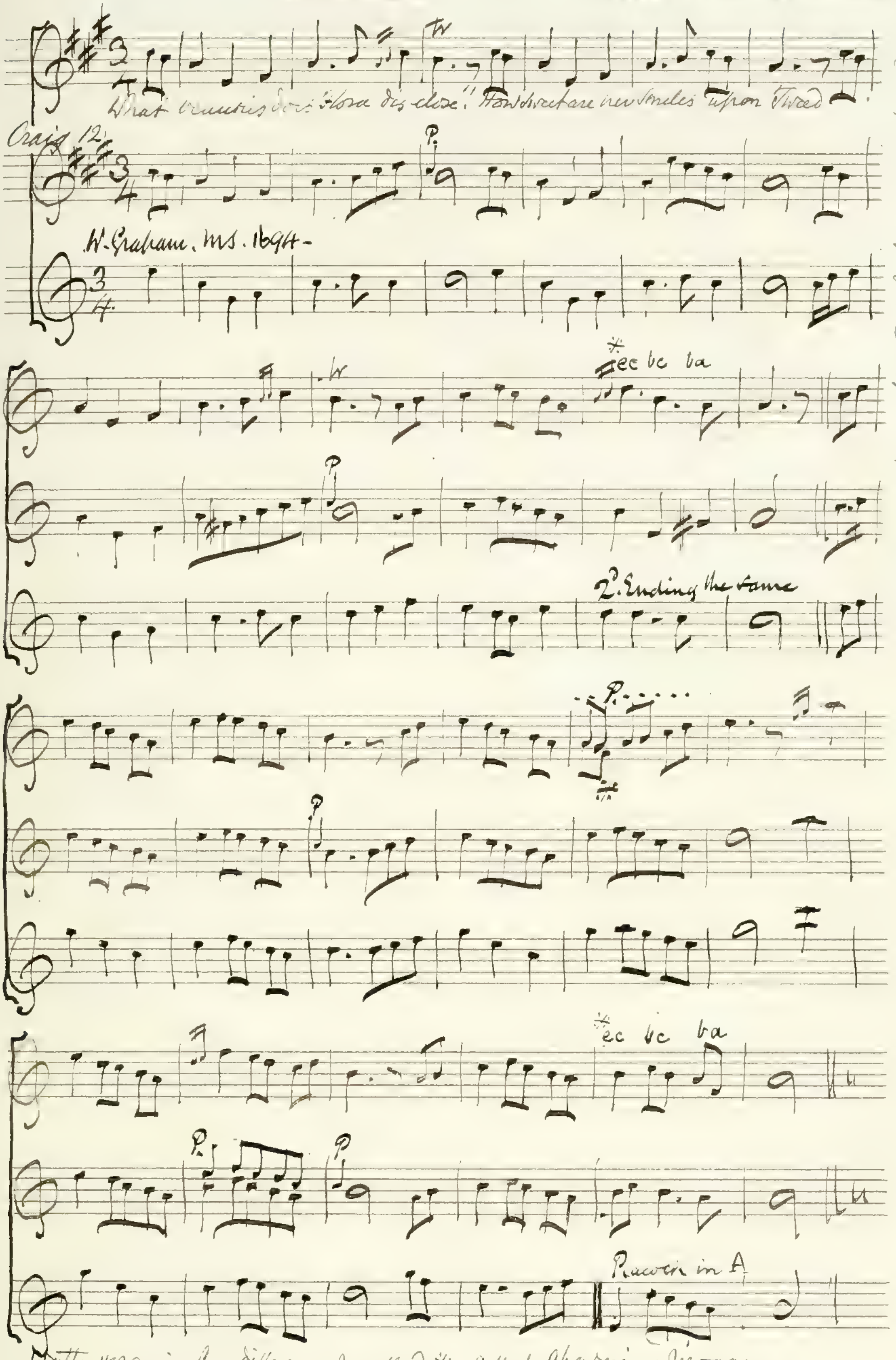

As gentle turtle doves by cooing show desire
Johnson No. 51
Oswald.

Tea Tab: Miscellany wants 1st & 2nd notes, and begins "Leave Kindred & Friends" giving [illegible]

Watts III. 1730 – same as Orpheus – Oswald's version is really in D, but as there is no 7th (C#) in the tune, the signature is only one sharp according the system of the times –

Tweed side

([illegible])



What beauties does Flora dis close! How sweet are her smiles upon Tweed
Craig 12
W. Graham. MS. 1694 –
tr
P.
* ec bc ba
2d Ending the same
Pracock in A

Words Tea Tab: Mis: I. 41. – (1871)

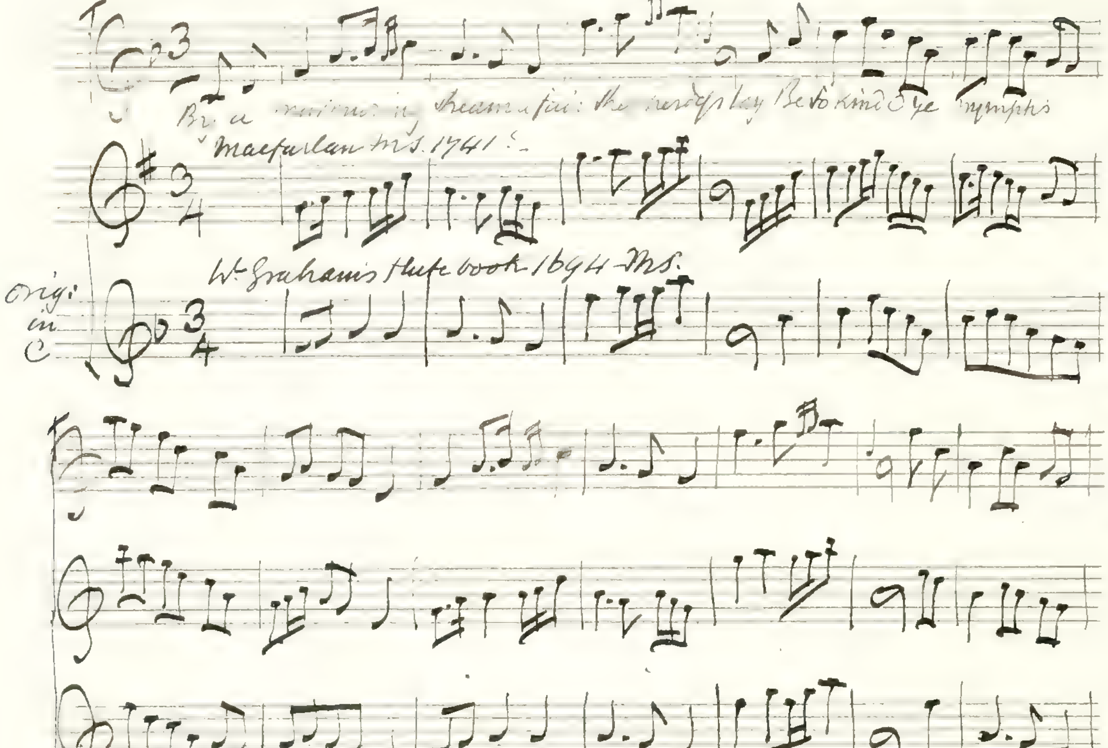
Watts 1729 – in G – difference marked * – called Charming Moggy –

* This E is from Domenico Corri's edition – it is much finer than the usual G

Air in Blackie's MS 1692 – copied p 30 M.S. Vol II.

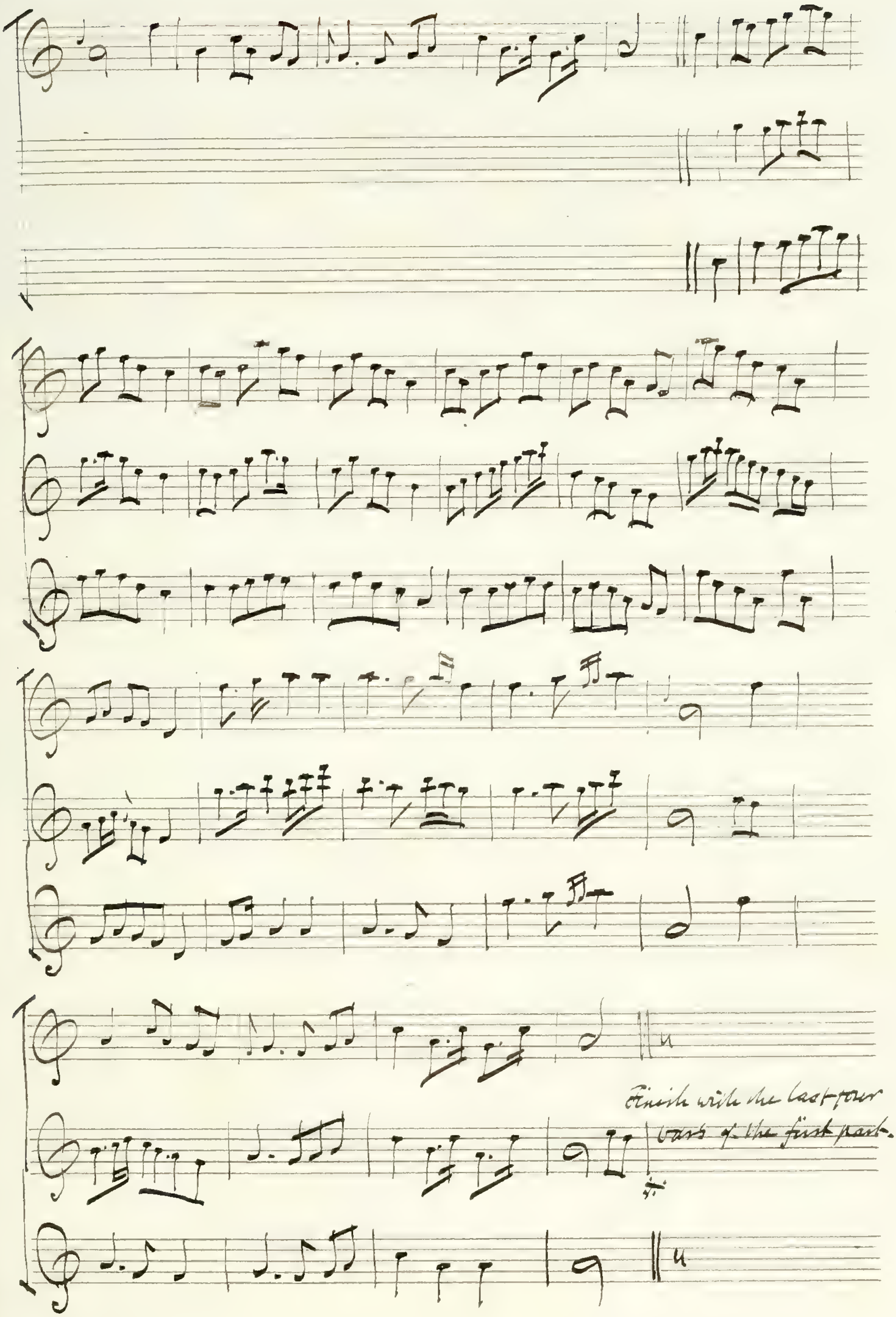
(17)

Love is the cause of my mourning


By a murmuring stream a fair shepherdess lay Be so kind O ye nymphs
Macfarlan MS. 1741.
Wm Graham's flute book 1694 MS.
orig: in C

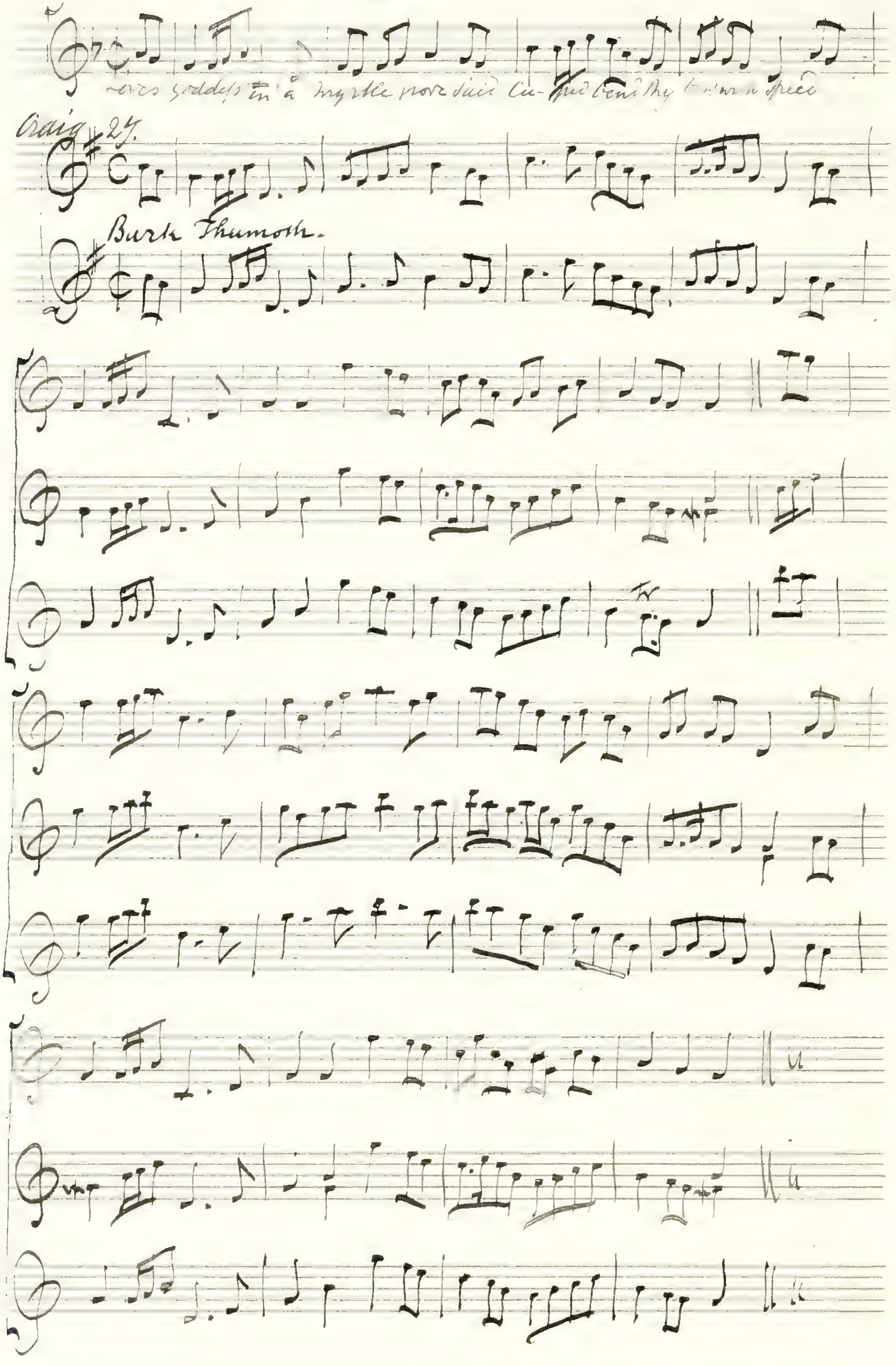
Words Tea Table Misc: I. 17 (1871)

Watts III. 1730 – same as the Orpheus –


Finish with the last four bars of the first part.

(15)

Bonny Jean


Loves goddess in a myrtle grove said Cu-pid bend thy bow with speed
Craig 27.
Burk Thumoth.

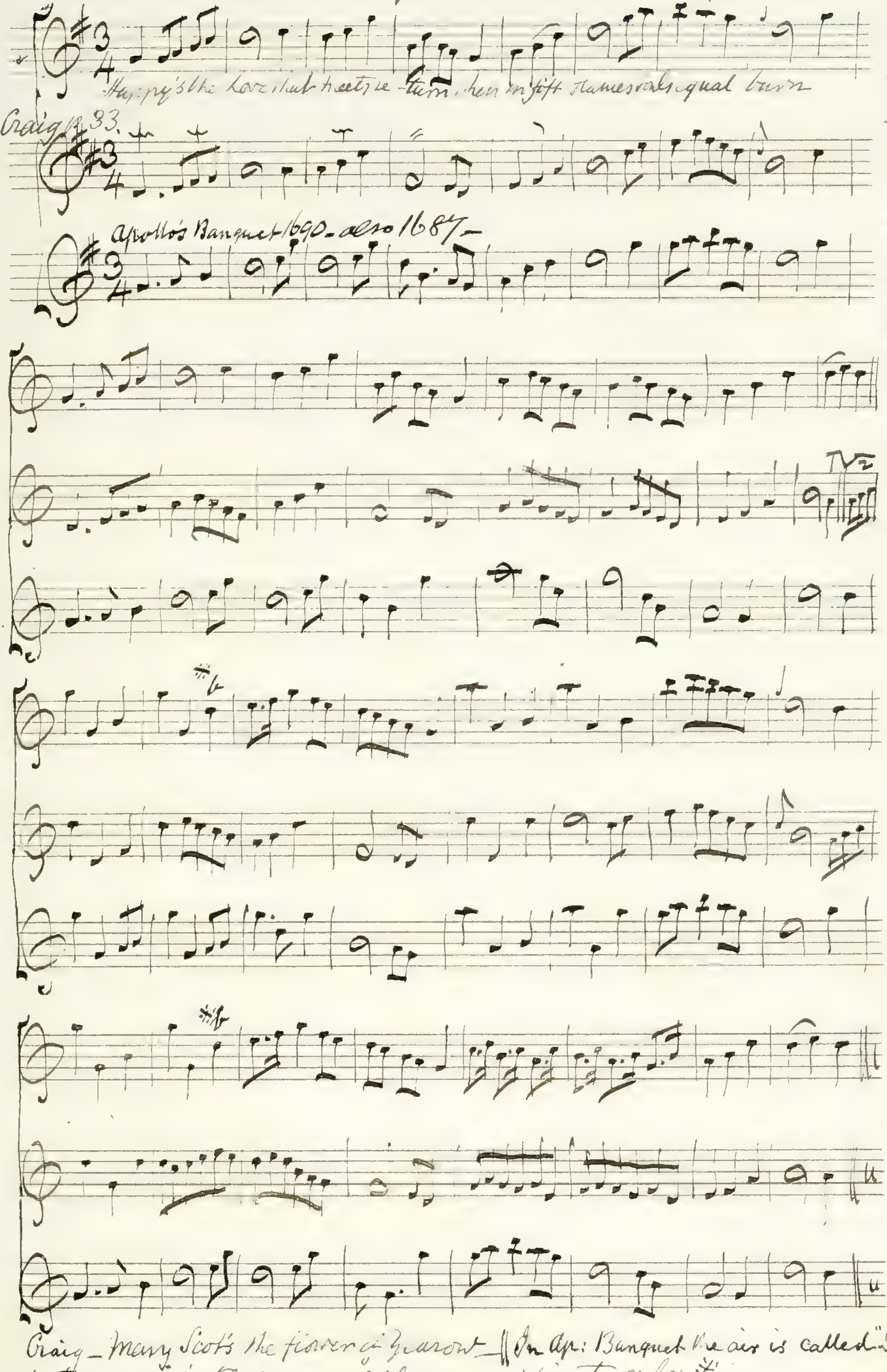
(Vide) Tea Tab: Misc: I.

(19)

Mary Scot

The tune was probably in existence before there was such a thing as a Strathspey —

In his first Repository of Scotch tunes Nathaniel Gow says that this air is taken from Carrick's Rant a Strathspey —


Happy's the love that meets return, when in soft flames souls equal burn
Craig p. 33.
Apollo's Banquet 1690 - also 1687 -
tr

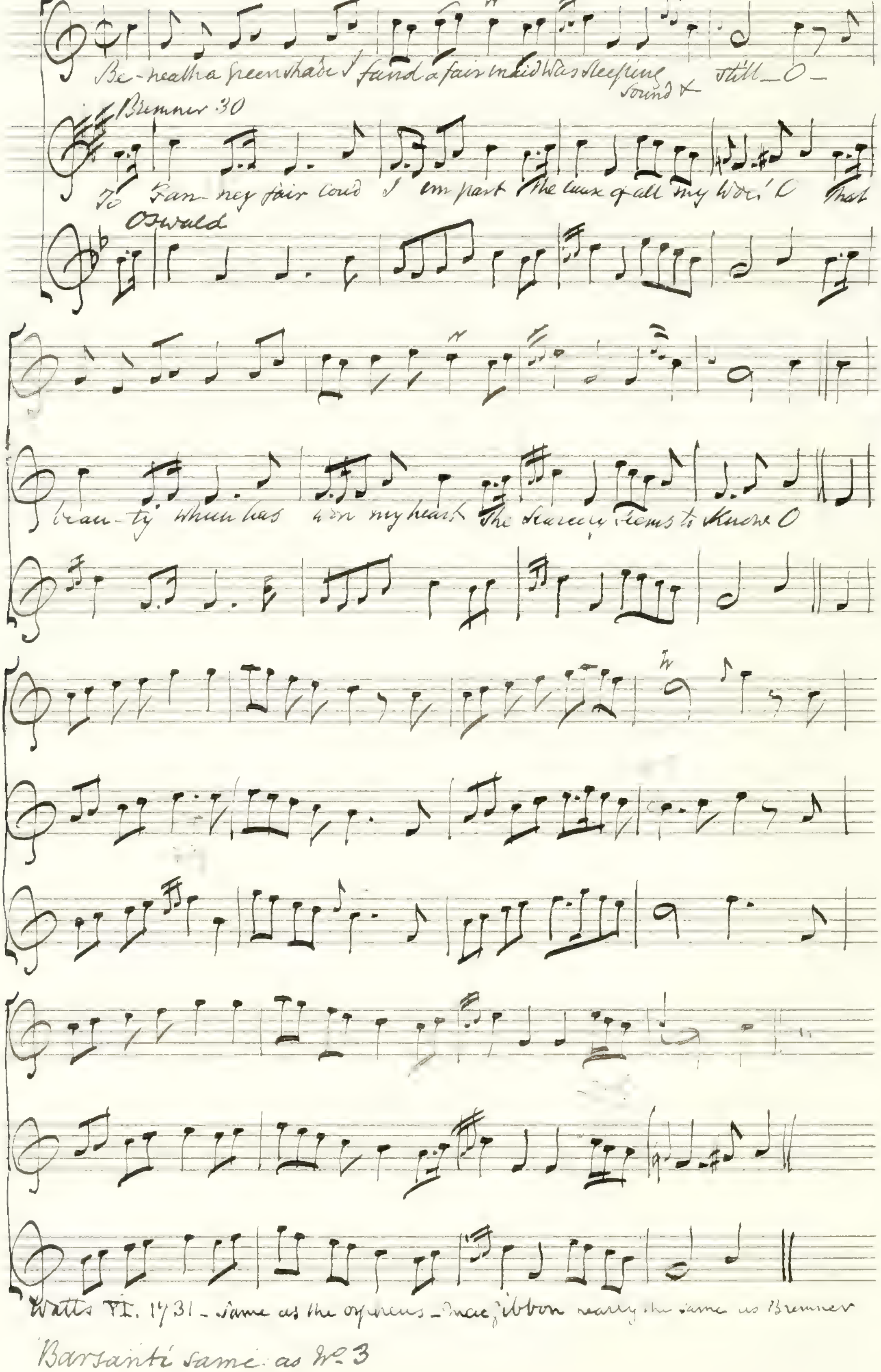
Words Tea Tab. Misc: I. 64. (1871)

Craig — Mary Scot's the flower of Yarrow — || In Ap: Banquet the air is called "Long cold nights"
Watts — 1729 — in F — same as Orpheus — excepting two notes *:—

(20)

The Mill Mill — O

(Sometimes called Peggy's Mill)


Be-neath a green shade I fand a fair maid Was sleeping sound & still — O —
Bremner 30
To Fan-ney fair could I im-part The cause of all my woe; O that
Oswald
beau-ty which has won my heart She scarcely seems to know O

Words Tea Tab: Mis: I. 78.

Watts VI. 1731 – Same as the Orpheus – MacGibbon nearly the same as Bremner

Barsanti same as No. 3

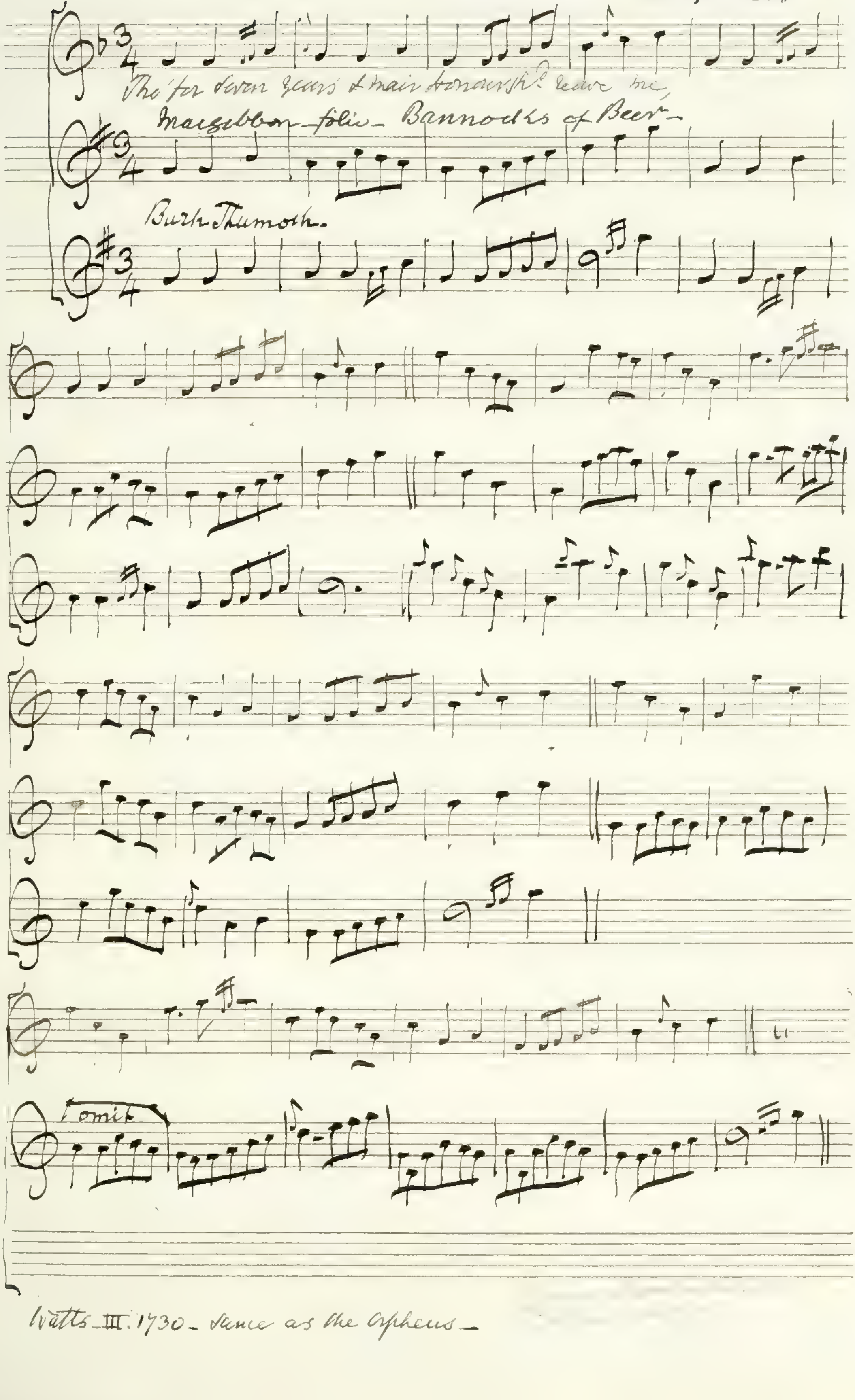
(21)

I'll never leave thee (Johnny & Nelly) in 1733 ed.

Words Tea Tab. Mis: I 55 _ (1871)

The 3 version is from a collection of 12 Scotch and 12 Irish airs by Mr. Burk Thumoth - Circa 1760, says David Laing

This Tune is also Called "Bannocks o' Barley" –


Tho' for seven years & mair honour sh'd leave me,
Macgibbon - folio - Bannocks of Beer -
Burk Thumoth -
omit

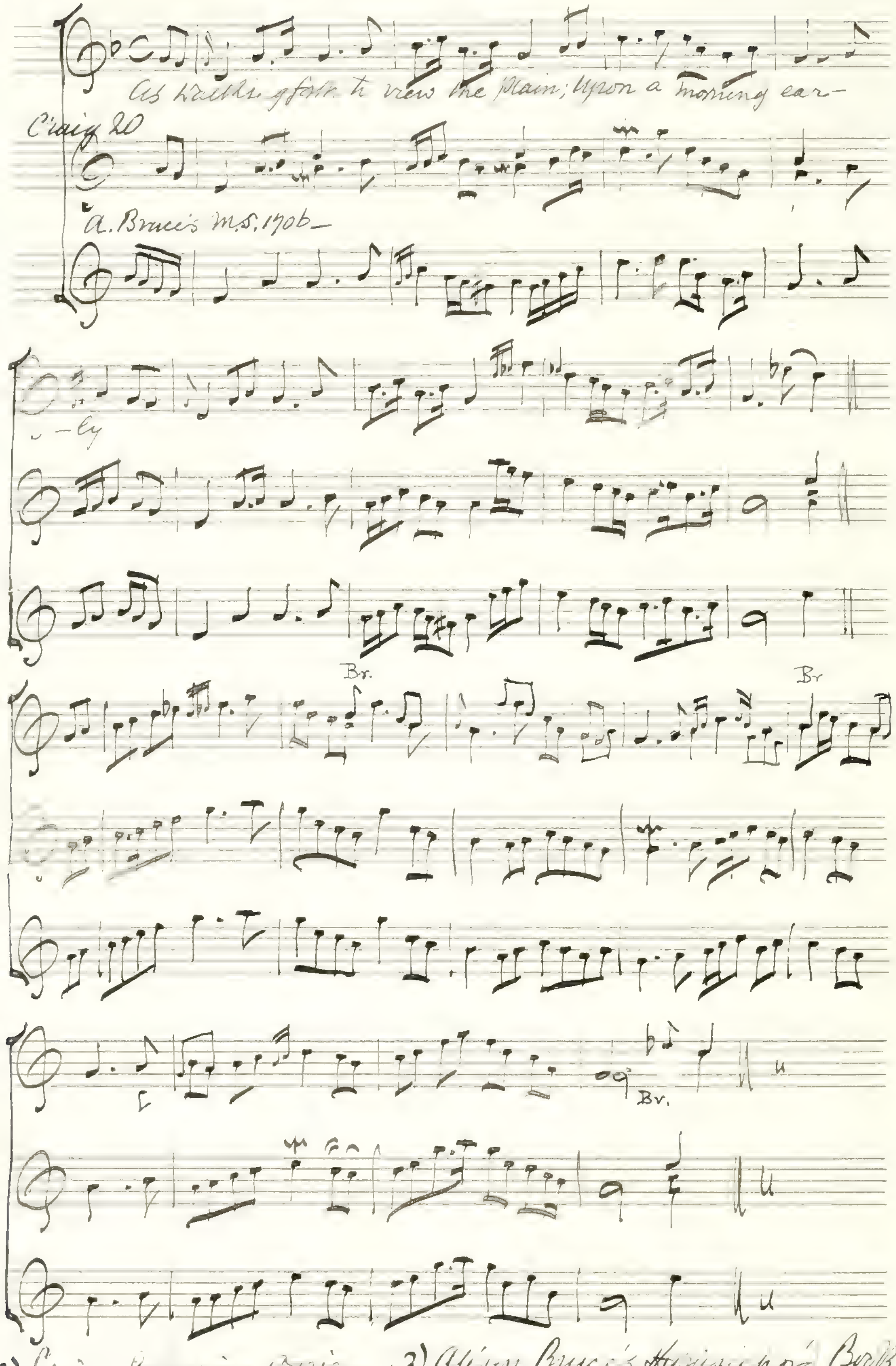
Watts _ III. 1730 _ same as the Orpheus _

(22)

Katherine Ogie

The Tune see M.S. Vol II p 60.

The early versions are much more Scotch than this – See Apollo's Banquet 1690 – Graham's MS. 1694 – Although it is claimed as English on account of the earliest known words, it may yet be found under an earlier name –


As walking forth to view the plain, upon a morning ear-
-ly
Craig 20
A. Bruce's M.S. 1706 –
Br.
Br
Br.

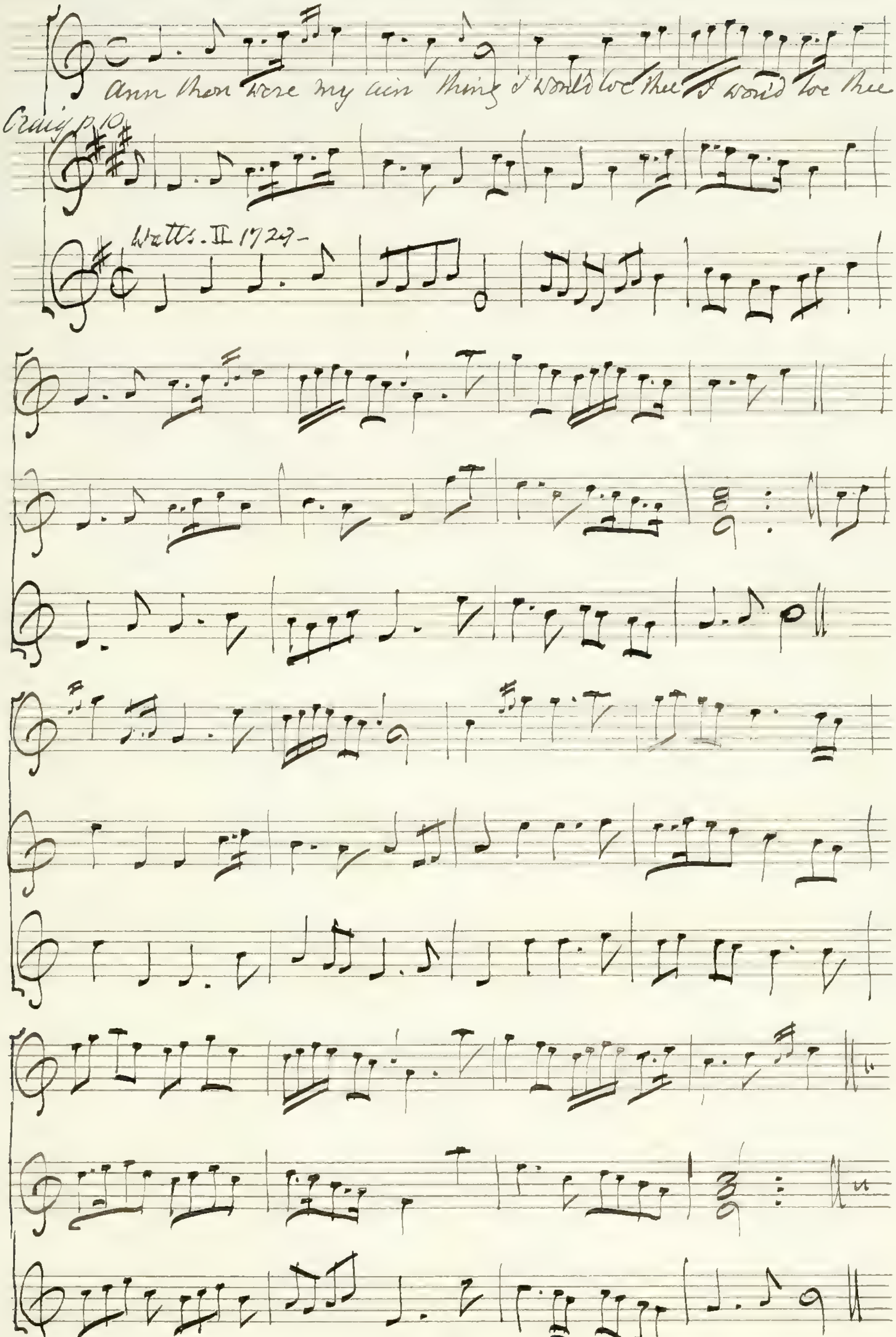
Words Tea Tab: Mis: I. 68 – (1871) –
This song is re-written from a very indelicate English original – for which see "Merry Musician" Vol I – 1716 –

(2) Craig – Catharine Ogie – Bremner – marked Br.

(3) Alison Bruce's Harpsichord Book – MS 1706 where it is named "Katrin Hogie" –

(23)

An thou were my ain thing

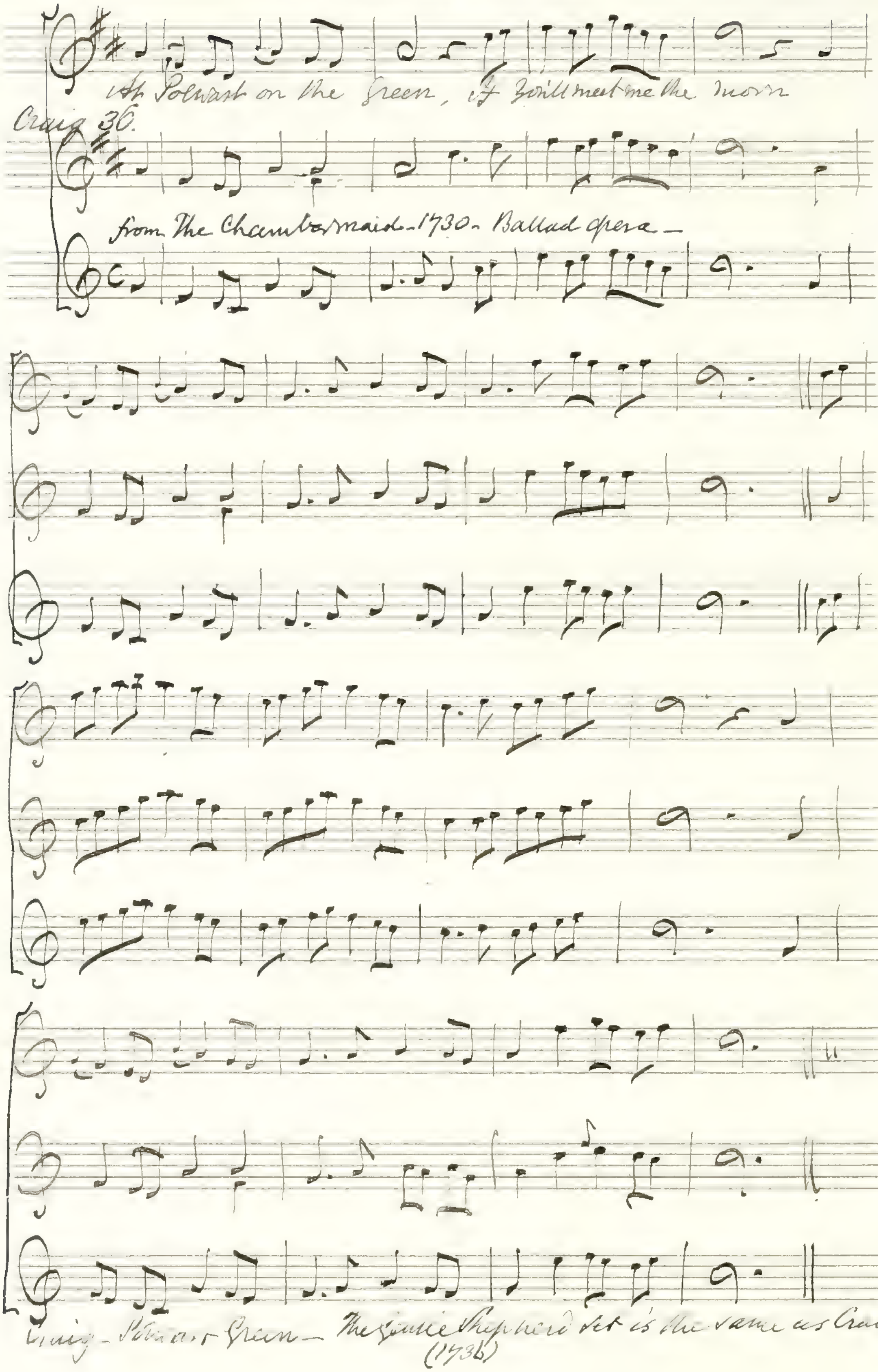

Ann thou were my ain thing I would loe thee I would loe thee
Craig p.10
Watts. II 1729 -

(2) - Craig _ And thou wert my own thing _
1730 - The Tune is in the Straloch MS. 1627 _ See next page _

Polwart on the Green —

("Not Scotch" — W. Chappell.)

Words Tea Tab: Misc: I. 64 — (1871) —


At Polwart on the Green, if you'll meet me the morn
Craig 36.
from The Chambermaid — 1730 — Ballad opera —

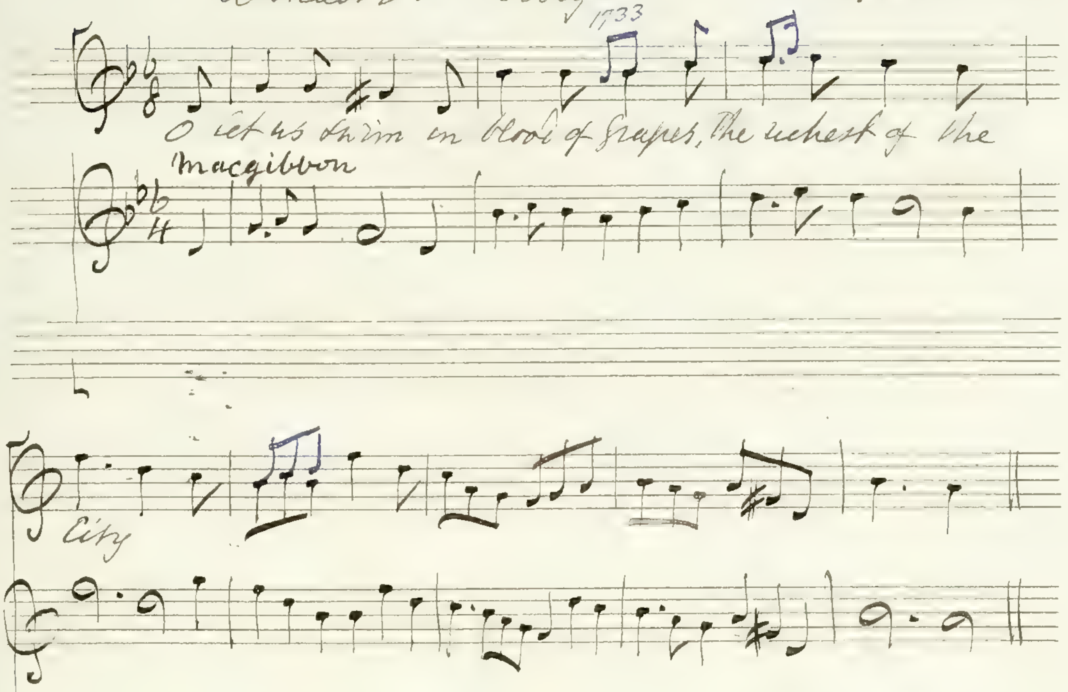
Craig — Polwart Green — The Gentle Shepherd set is the same as Craig's —
(1736)

(25)

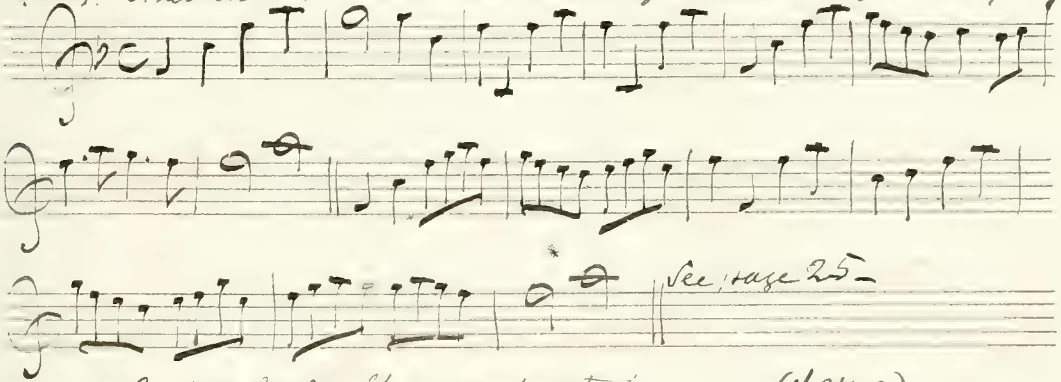
A Health to Betty

English air

To this air Ramsay wrote
"My mother's ay glowrin oer me"

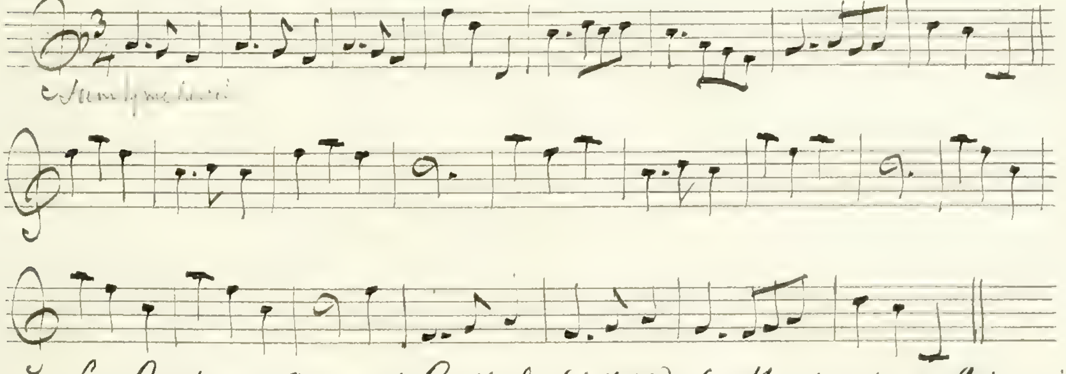

1733
O let us swim in blood of grapes, the richest of the
Macgibbon
City

(No 2) Straloch MS. An thou were myn ain thing. from G.F.G.



See page 25–

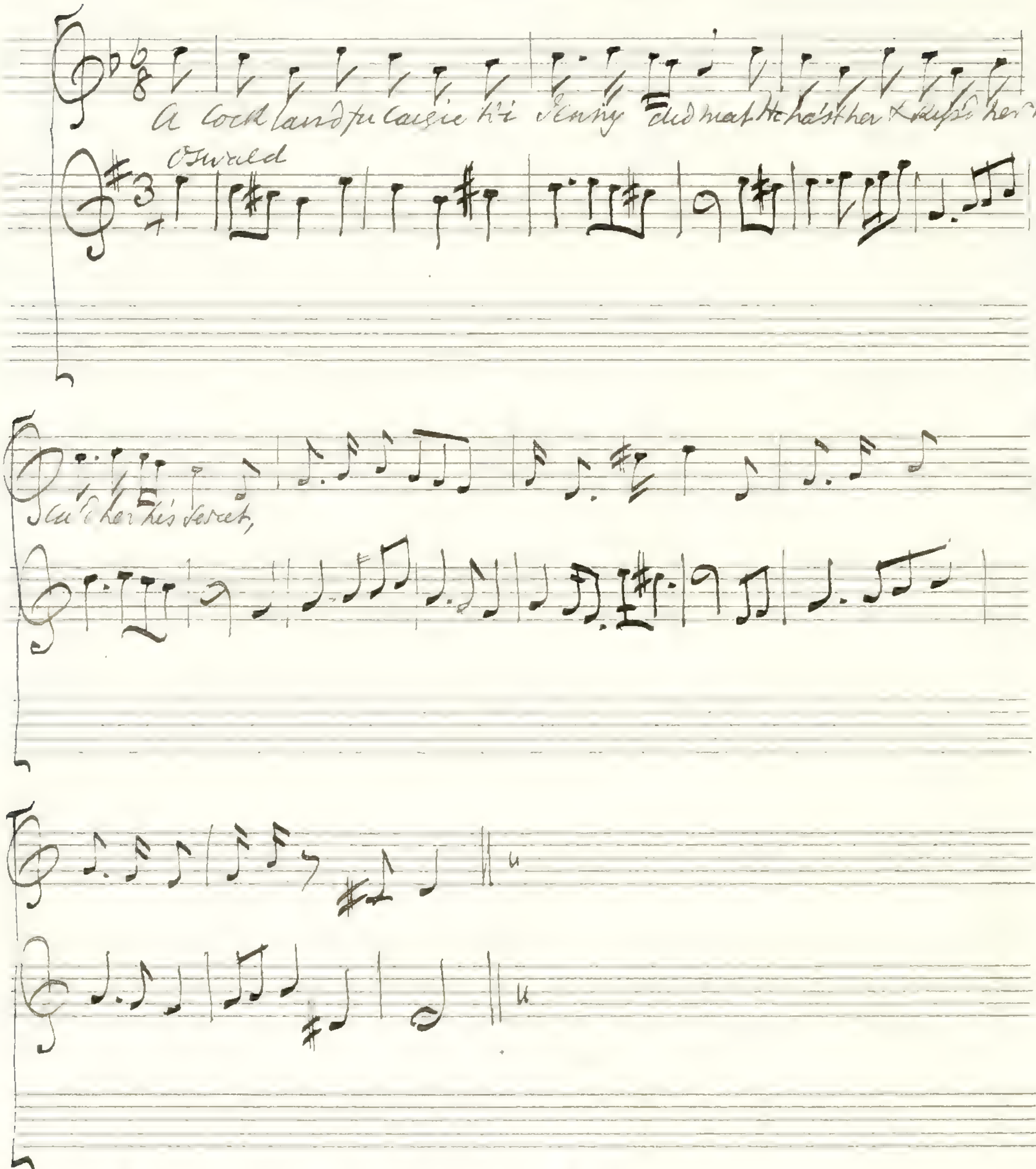
Straloch MS. It's a wonder to see– (1627-9)


Sumtyme have

See Buchan's Ancient Ballads (p XVII) for the words of this air
"Sumtyme have I seen when the world has been merrie"

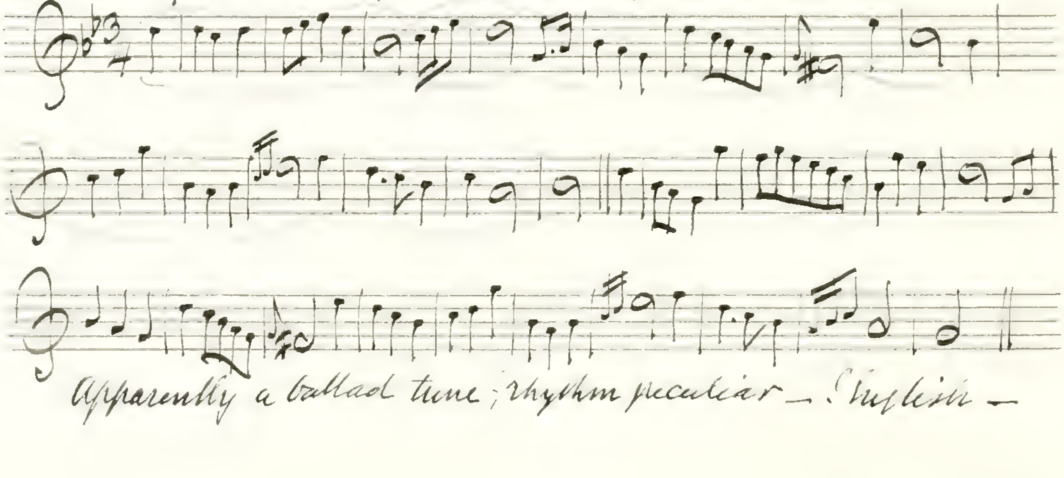
(26)

A cock-laird fu' Cargie


A cock laird fu cargie wi' Jenny did mak He ha'st her & kiss'd her &
Oswald
tauld her his secret,

Watt Tea Tab: Mis: II. 204 – (1871)

Macfarlane MS. 1741: Lord Henry –



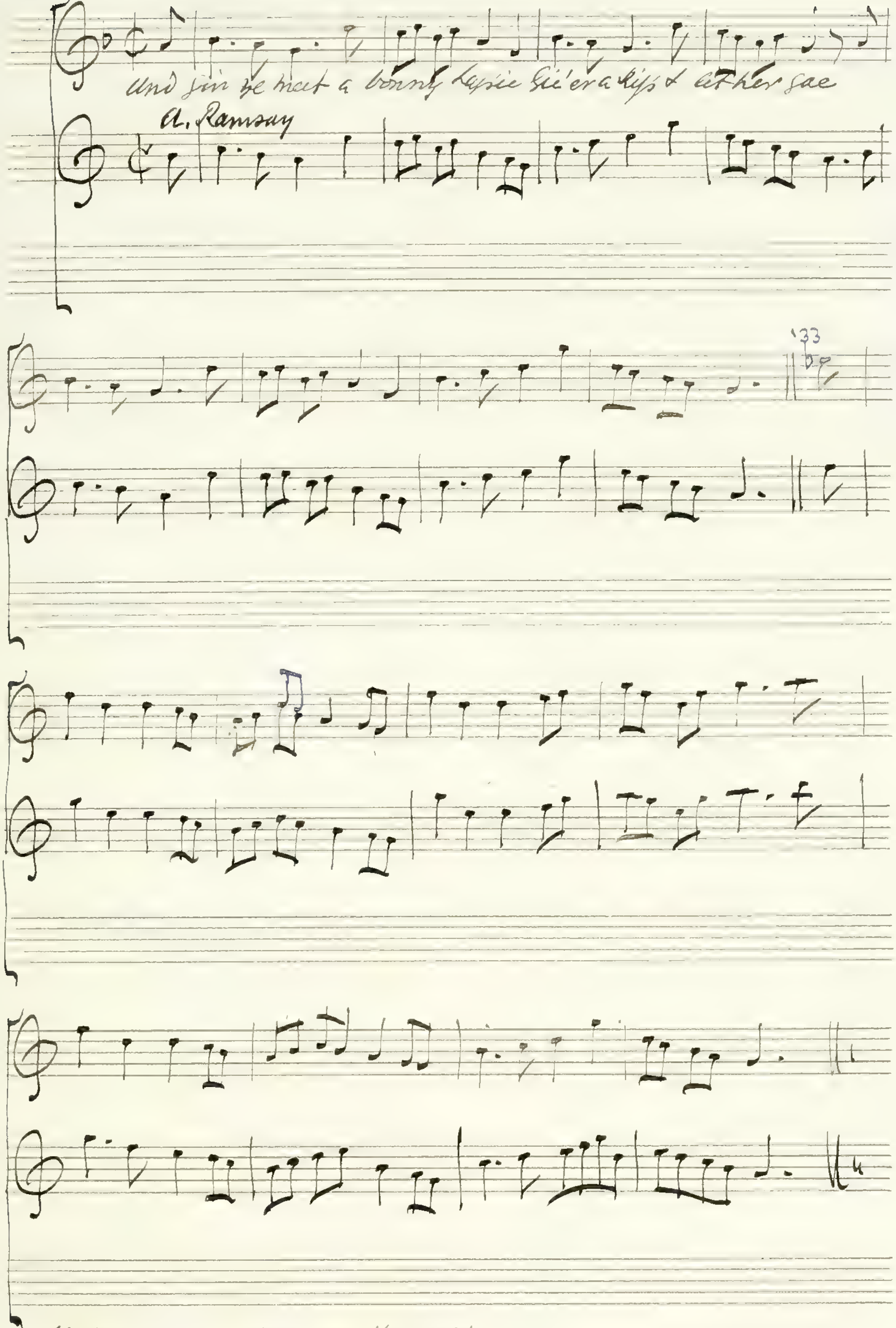
Same as in Oswald – 1742 –

Apparently a ballad tune; rhythm peculiar – English –

27

Fy! gar rub her o'er wi' Strae

The 2. set is from the Gentle Shepherd (1730) in which the air is printed in type—

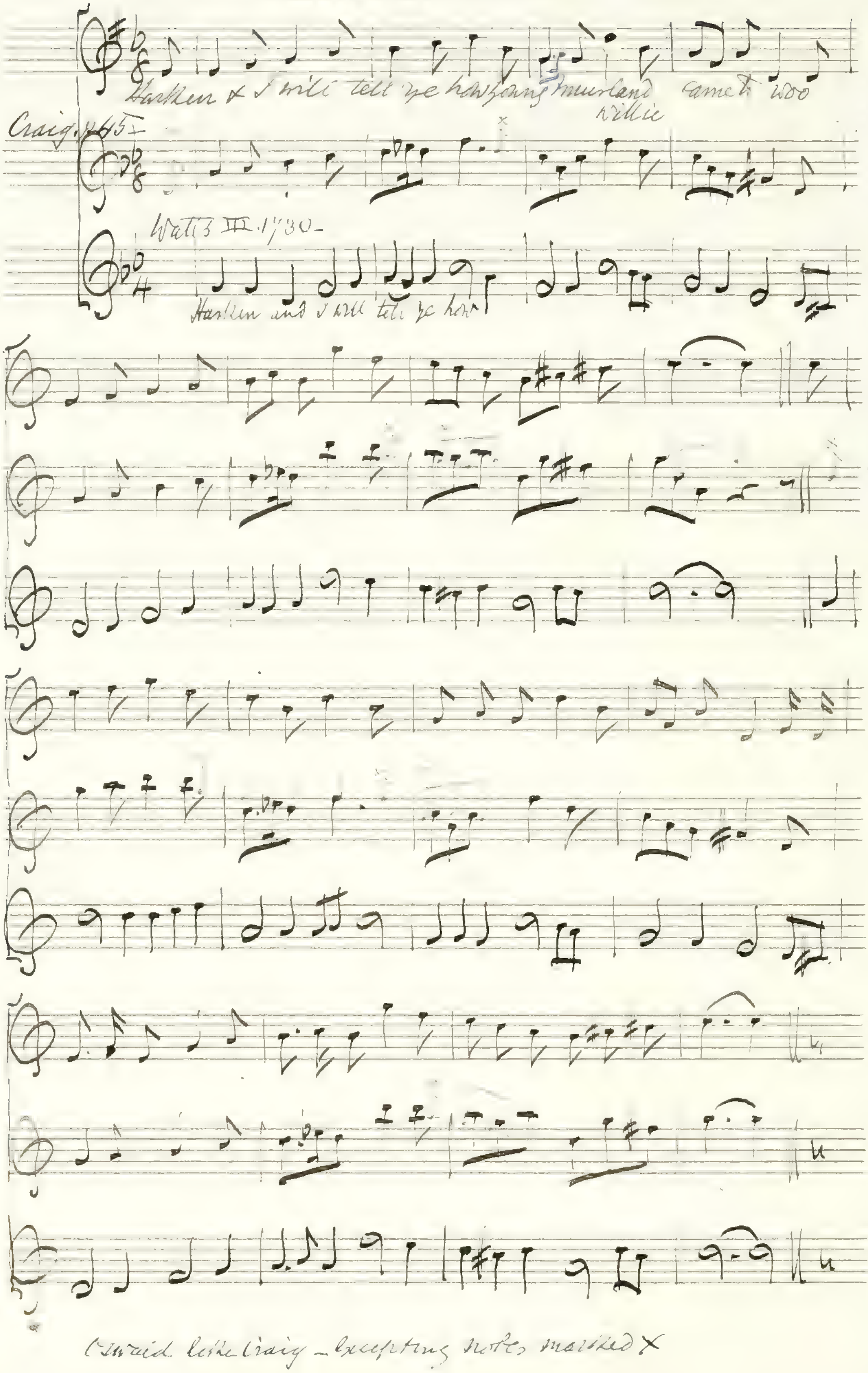

And gin ye meet a bonny Lassie Gie'er a kiss & let her gae
A. Ramsay
133

Watts Tea Tab: Mis: I. 96—

Watts IV. 1731— Same as the Orpheus —

(28)

Muirland Willie


Harken & I will tell ye how young Muirland Willie came to woo
Craig. 1745
×
Watts III. 1730
Harken and I will tell ye how

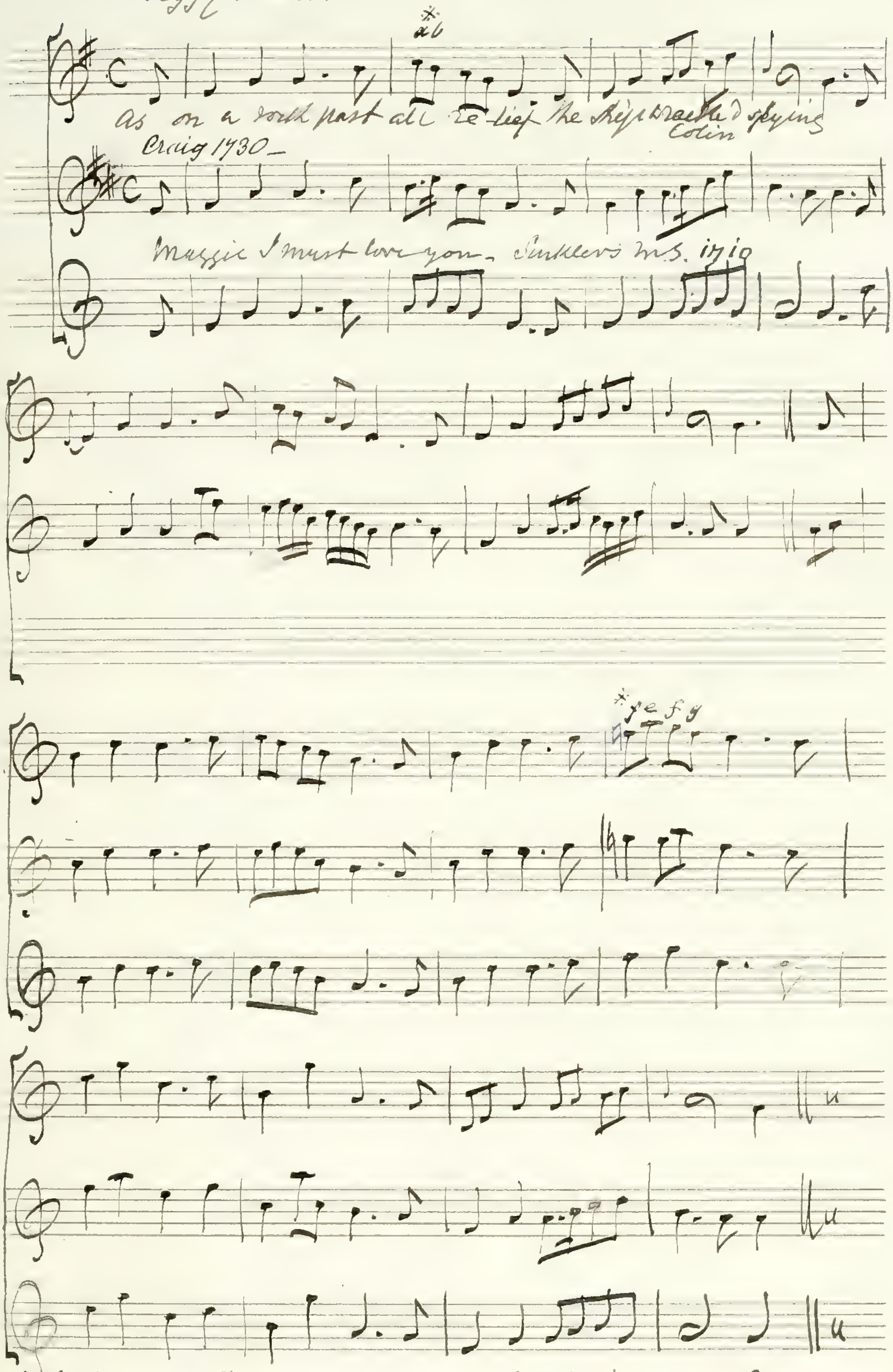
Ballad Opera: "The Generous Free mason" (1731) same as third version.

Words Tea Tab: Misc: I. 7. (1871)

Oswald like Craig — excepting notes marked ×

(29)

Peggy I must love you


*
ab
As on a rock past all re-lief the shipwracked spying
Colin
Craig 1730 –
Maggie I must love you – Sinklers MS. 1710
*
fe f g

Words Tea Tab: Mis: I. 53.

Tune composed [illegible] — see Musick's Handmaid, Part 2 — also
Pills to purge Mel: Vol I – 1707 –

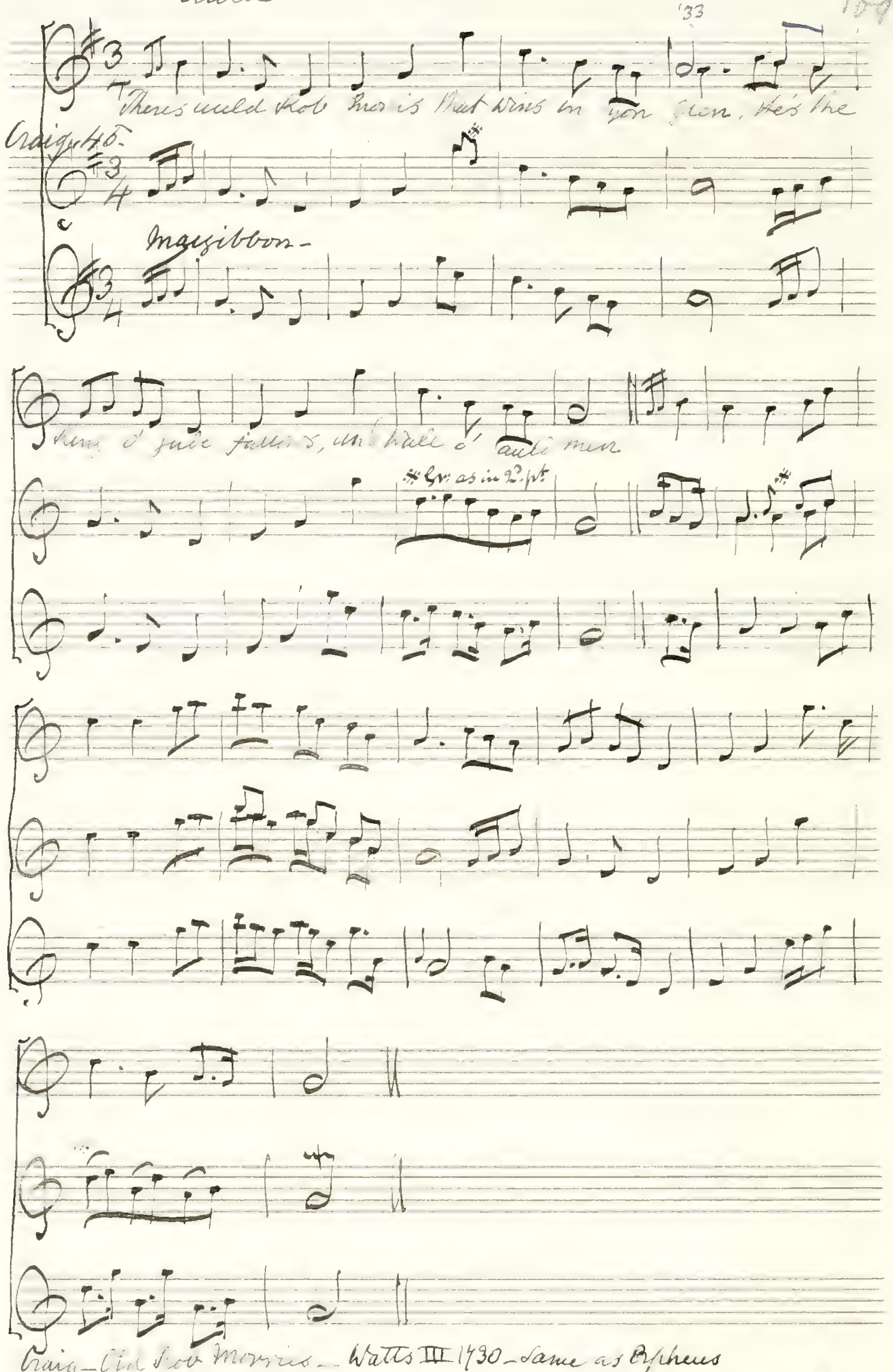
The tune could be played on a Pipe with
the scale of C for although it is in G
there is no F♯ – as the 7th is minor –

Craig – p 18 – in D – florid – really in A – with the signature of D –
* Watts gives the same air (with two slight exceptions) as the Orpheus –

Auld Rob Morris

Graham MS 1694

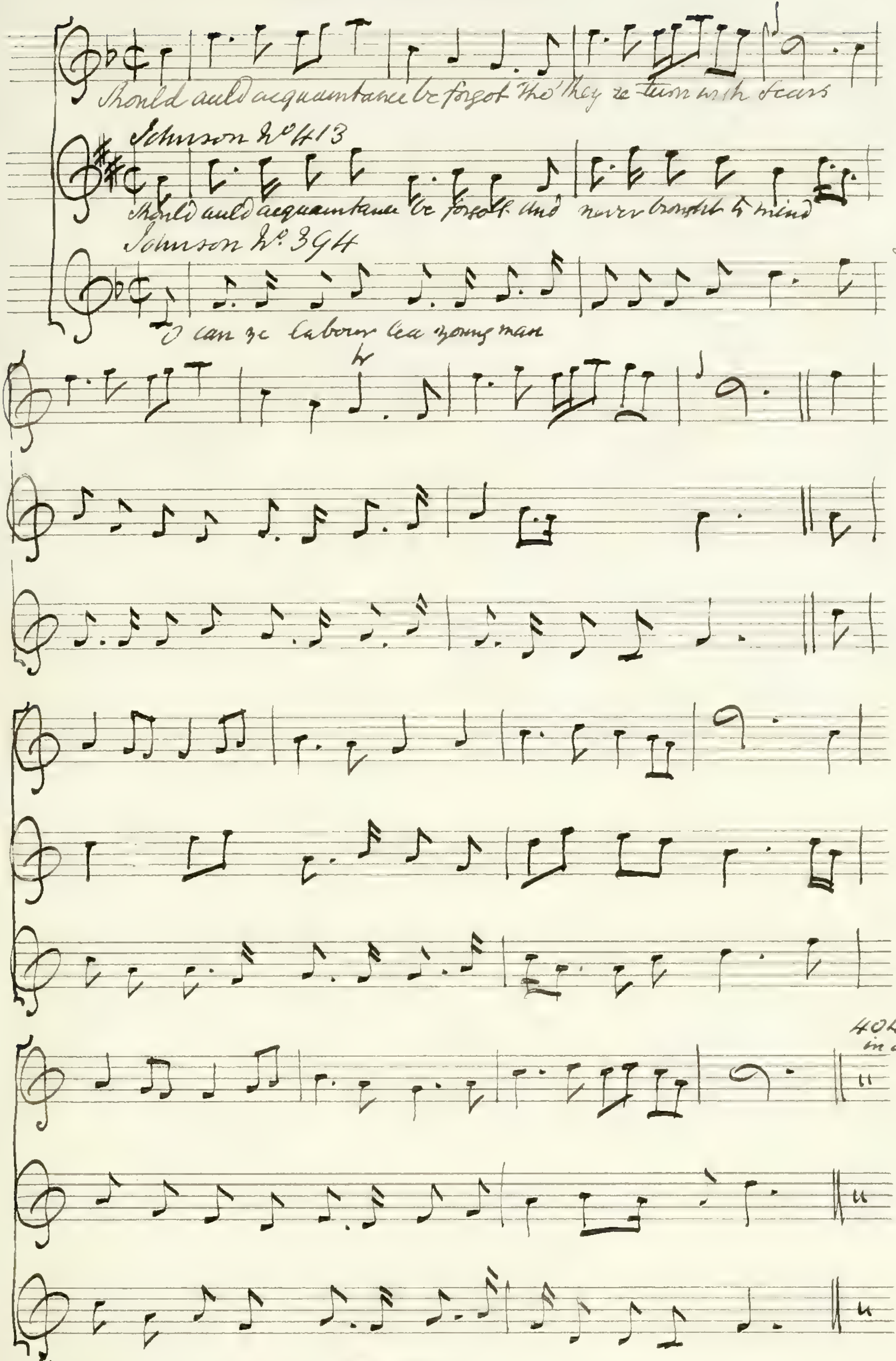
Tune called "With the Laird's brither" in Graham's MS, 1694 — air nearly as in Craig — differences marked ✱


33
There's auld Rob Morris that wons in yon glen, He's the
king o' gude fallows, an' wale o' auld men
Craig 46
Macgibbon
✱ Gr. as in 2d pt.

Craig — Old Rob Morris — Watts III 1730 — Same as Orpheus

See page 36 "Lovely Nancy" — by Oswald — is much in the style of this Tune —

Auld Lang-syne

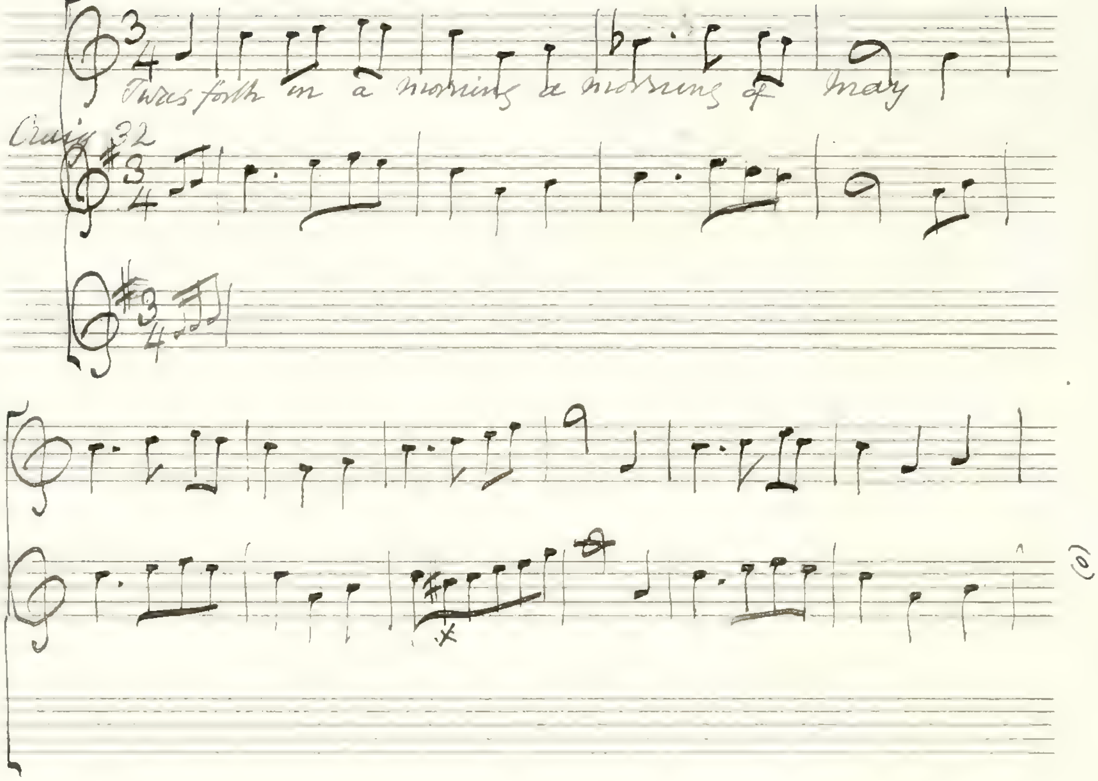

Should auld acquaintance be forgot tho' they re-turn with scars
Johnson No 413
Should auld acquaintance be forgot and never brought to mind
Johnson No 394
O can ye labour lea young man
tr
40 Lines in all

Andr's Tea Tab: Musi: I. 51.

Watts - III. 1730 - same as the Orpheus -

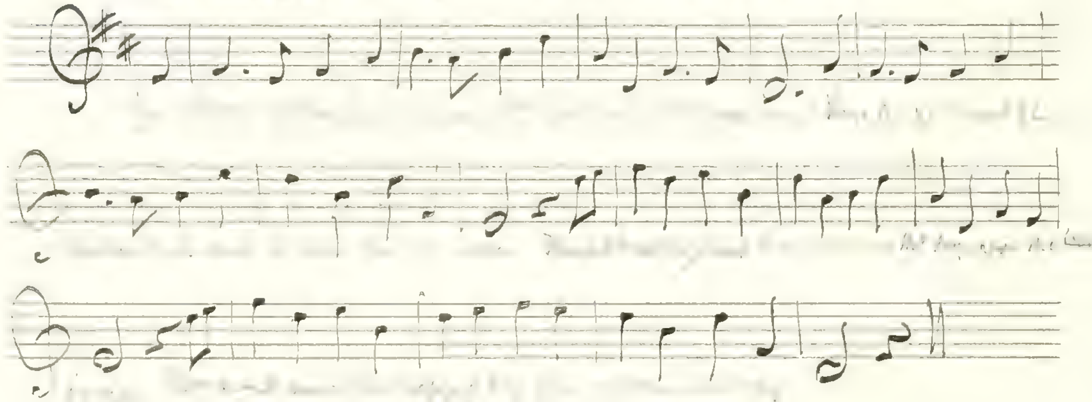
My apron dearie

Watts III 1730 — same as the Orpheus —
The Tune has no major 7th — though
Craig introduces one —


'Twas forth in a morning a morning of May
Craig 32
(o)
16 Lines
in all
u

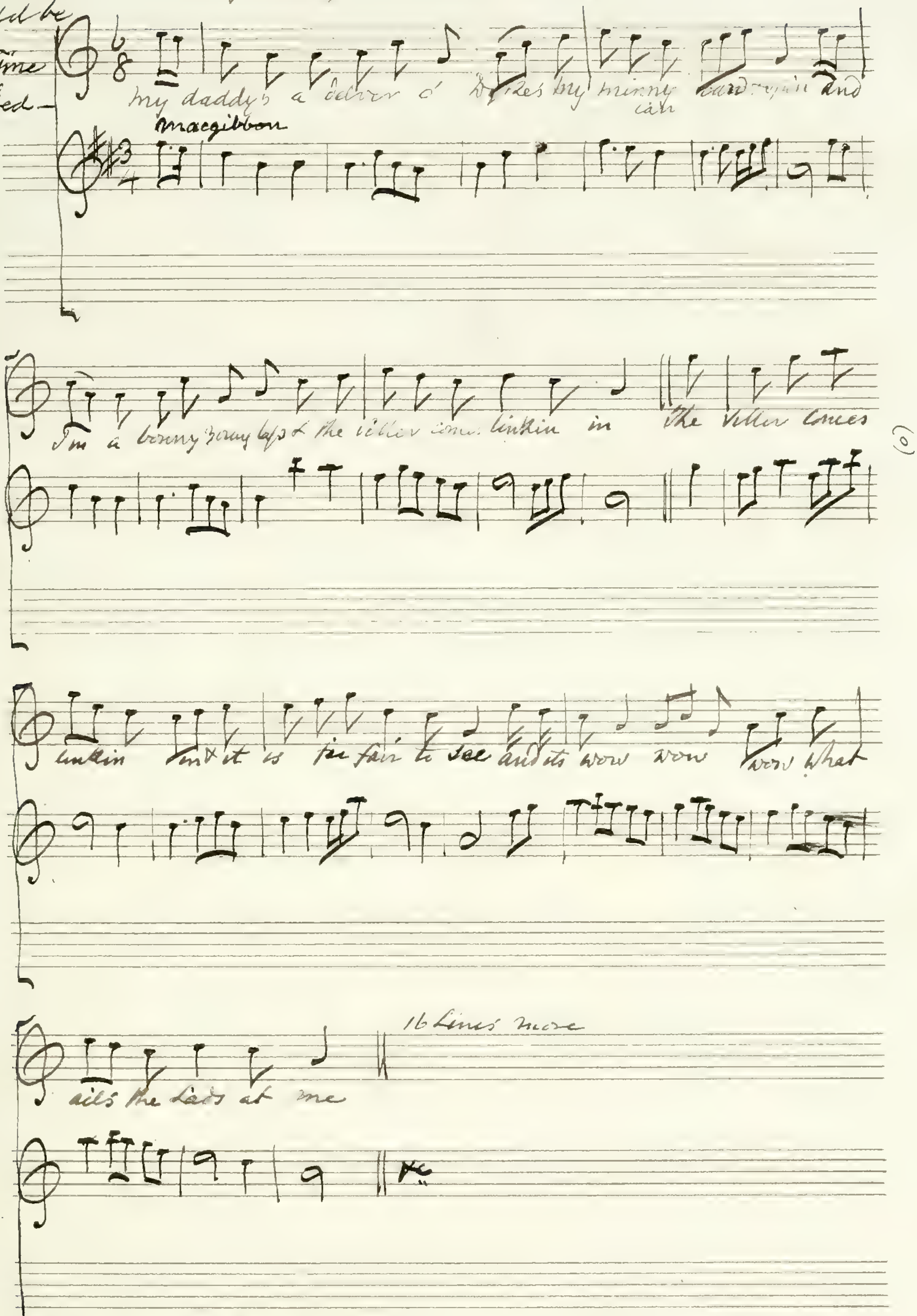
Ballendalloch's Reel — for which Burns wrote his first Banks o' Doon —

This is a singing version
See Angus Cumming for the
dancing set. No 18 —



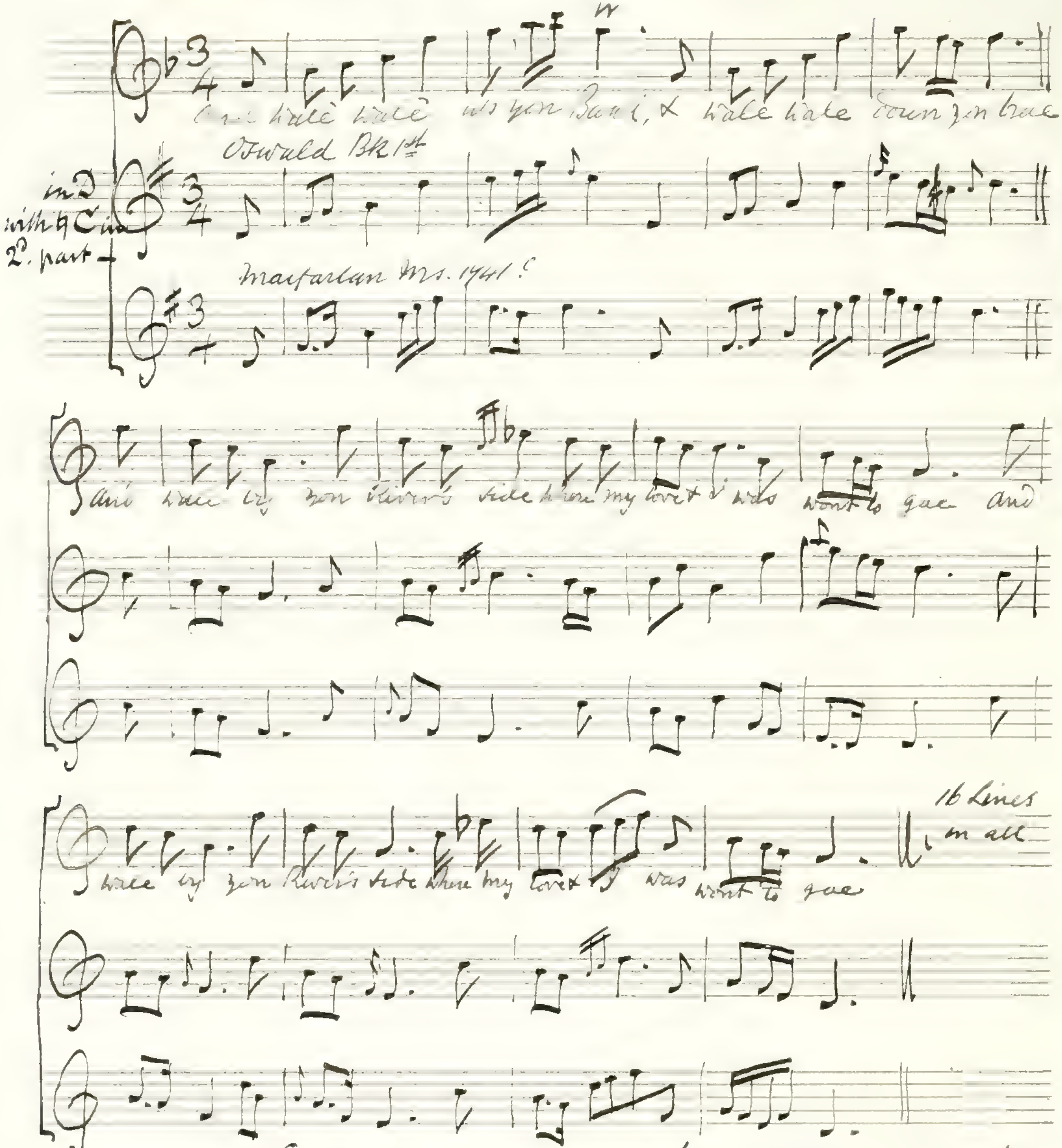
My Daddy's a delver of Dykes

Should be 9/8 Time as corrected—


My daddy's a delver o' Dykes my minny can card spin and
can
Macgibbon
I'm a bonny young lass & the siller comes linkin in The siller comes
(o)
linkin linkin & it is sae fair to see and its wow wow wow what
ails the lads at me
16 Lines more

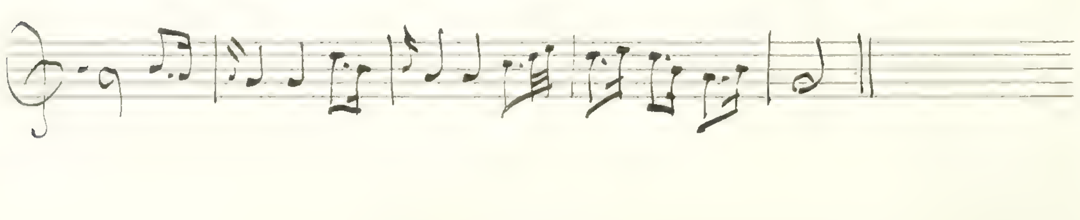
Macgibbon — The mucklin' o' Geordie's byre — The same version appears in The Gentle Shepherd 1736 —

Wale wale up yon Bank (See page 134)


O wale wale up yon Bank, & wale wale down yon brae
Oswald Bk 1st
in D with 4 C in 2d. part
Macfarlan Ms. 1741 &
And wale by yon River's side where my love & I was wont to gae and
16 Lines in all
wale by yon River's side where my love & I was wont to gae

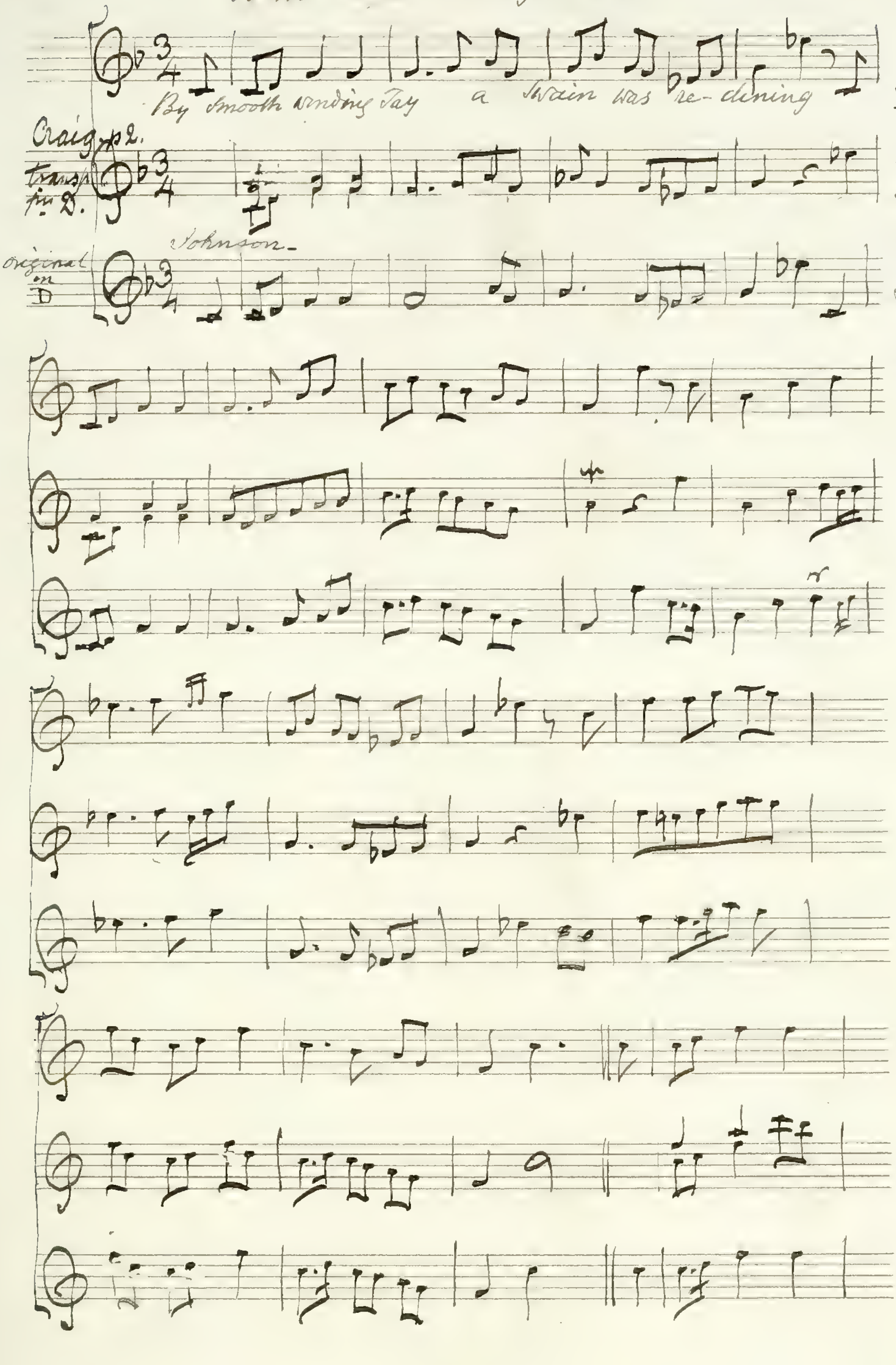
Woods Tea Tab: Mis: II 179-

Lovely Nancy - by Oswald - (See BK II.)

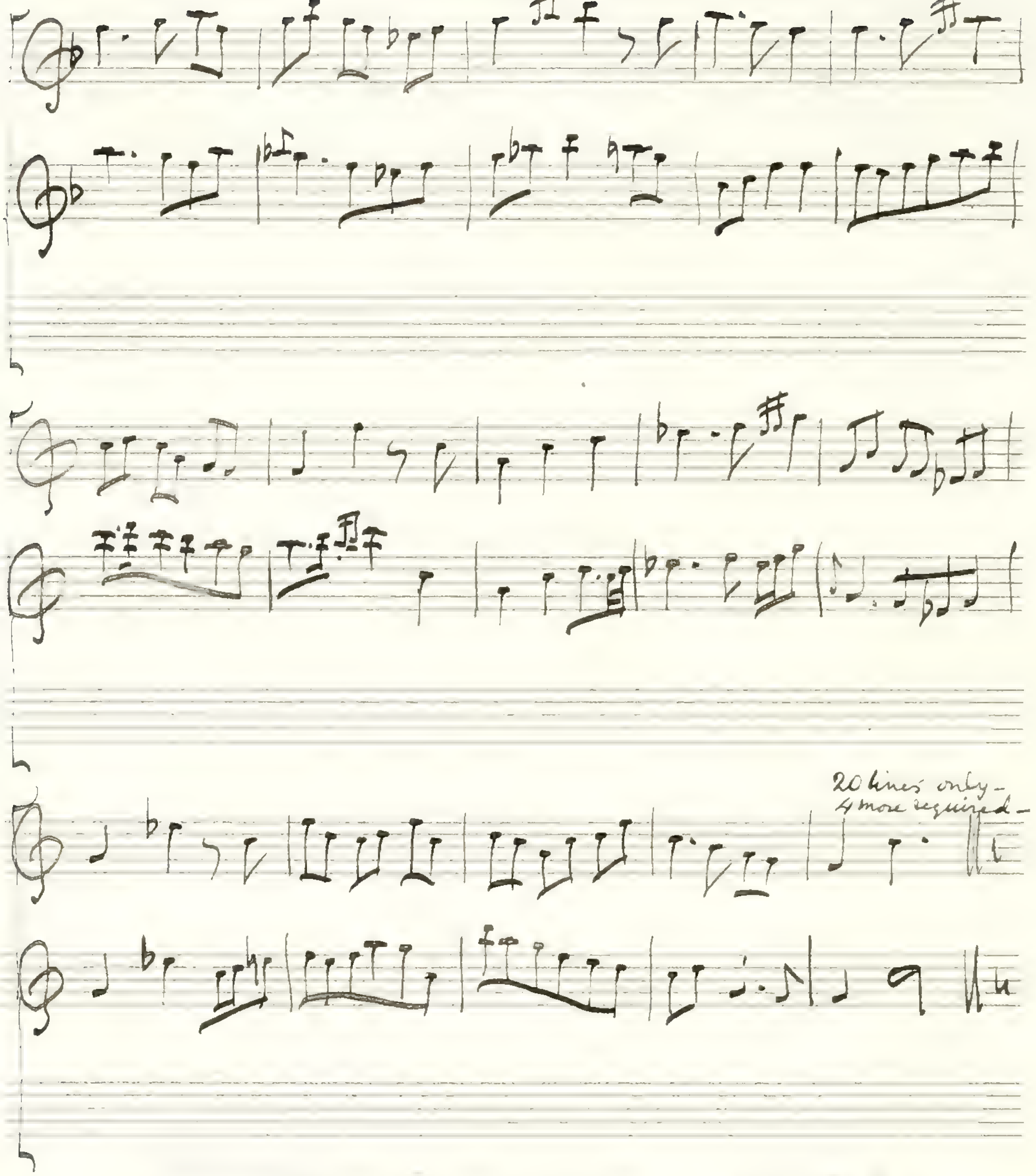


(35)

John Hay's bonny Lassie


By smooth winding Tay a swain was re-clining
Craig p2.
trans. fr. D.
Johnson
original in D

Words Tea Tab: Mis: I 68-



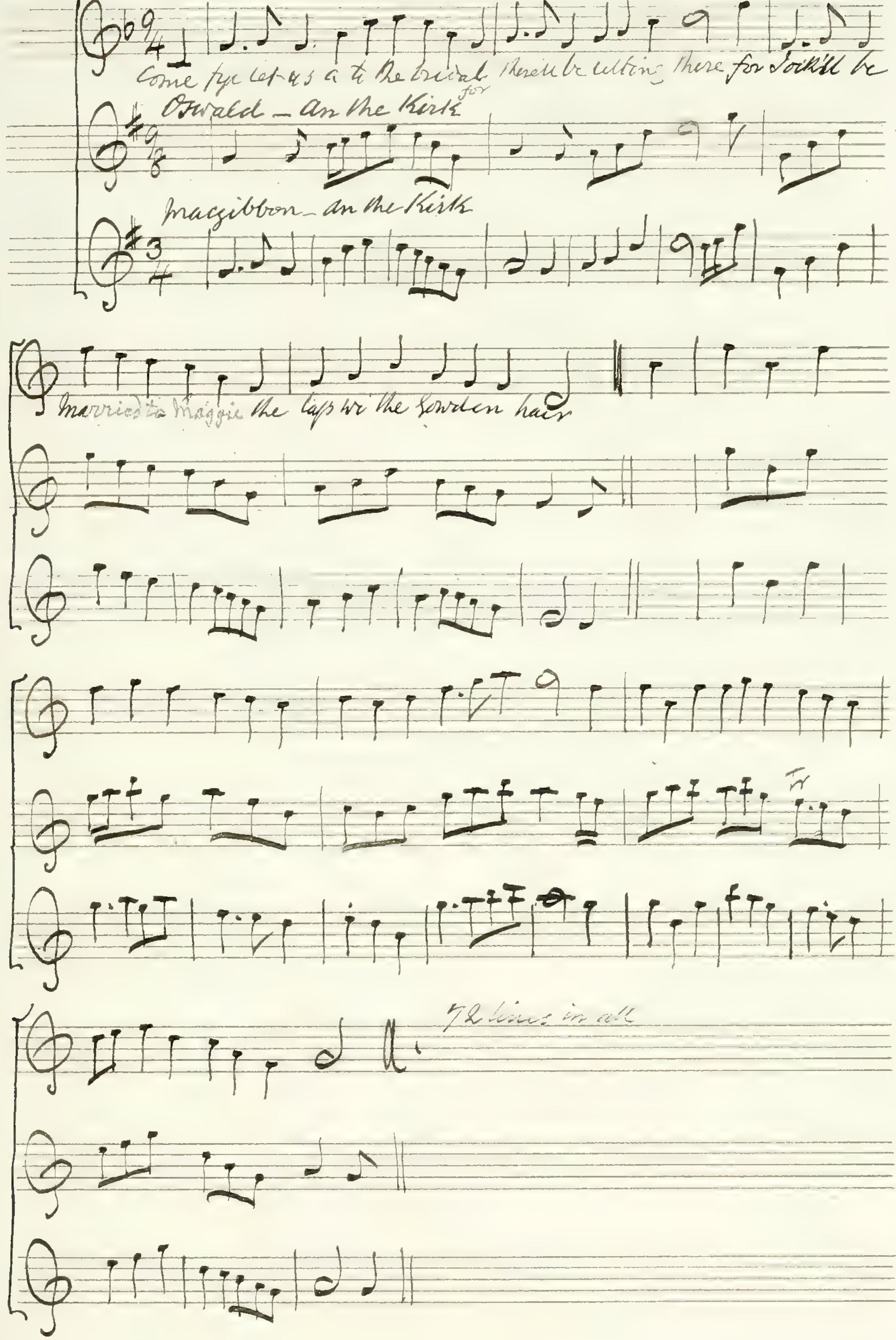
20 lines only –
4 more required –

Watts III. 1730 same as the Orpheus –

(36)

The blithsome Bridal

6/4 in the original —

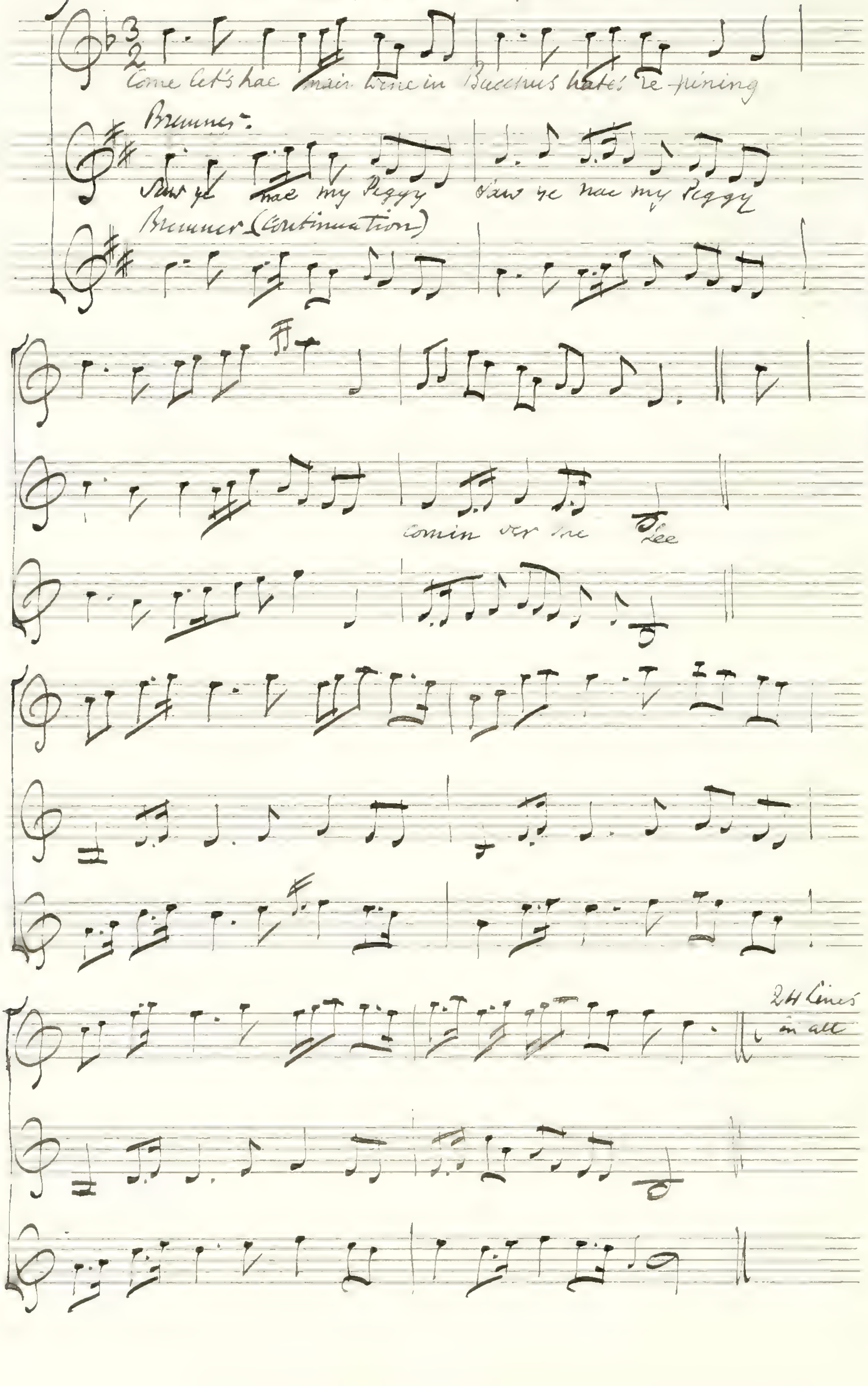

Come fye let us a' to the bridal there'll be lilting there for Jock'll be married to Maggie the lass wi' the gowden hair
Oswald — An the Kirk for
Macgibbon — An the Kirk
tr
72 lines in all

See page 115 for Craig's version —

Words Tea Tab. Misc. I. 85.
By 'Let us a' — The old name is
"An the Kirk wad let me be"

(37)

The Toast — To the Tune of
Saw ye nae my Maggie —

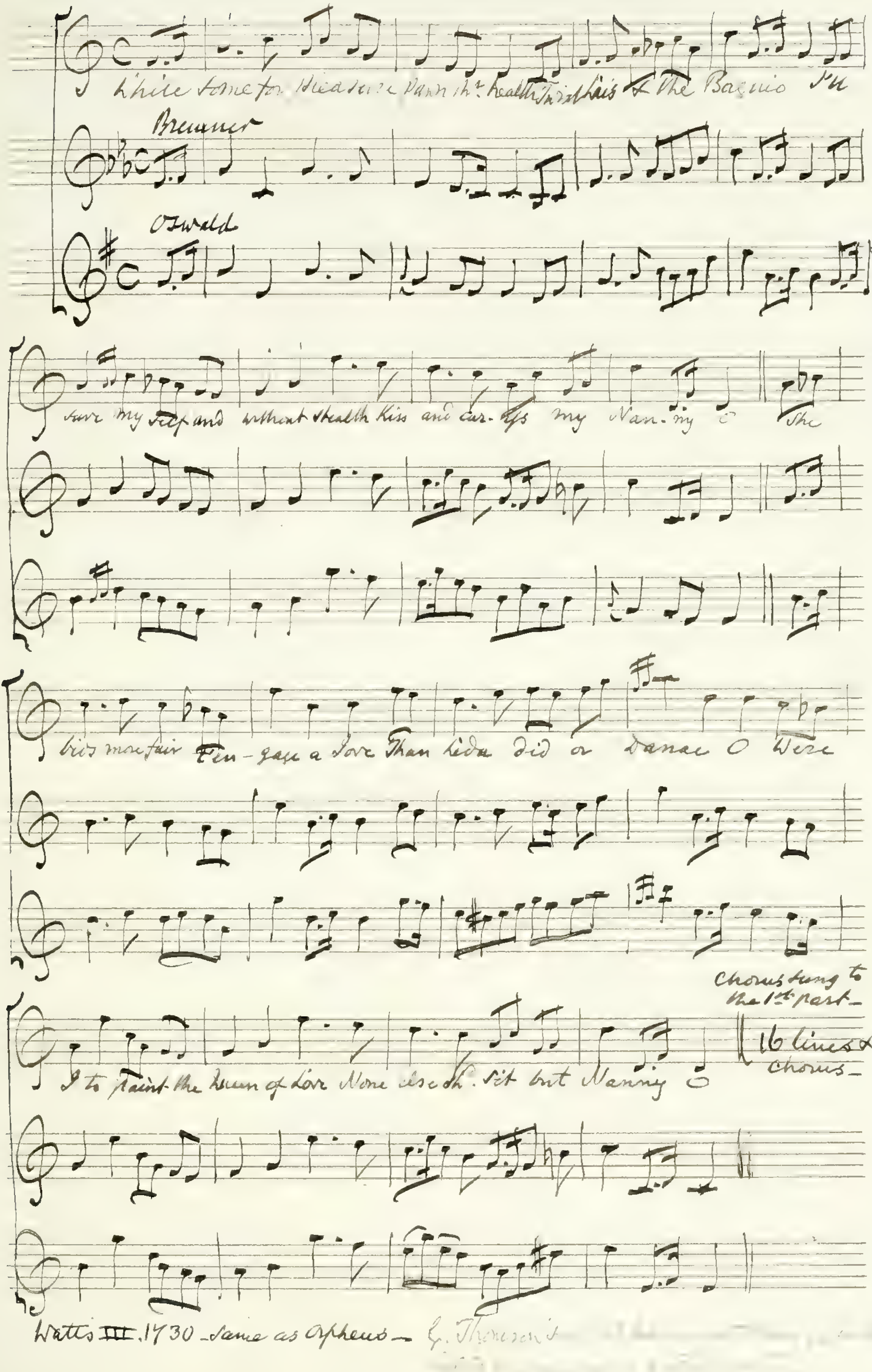

Come let's hae mair wine in Bacchus hates re-pining
Bremner:
Saw ye nae my Peggy Saw ye nae my Peggy
Bremner (Continuation)
comin o'er the lee

24 Lines in all

Words Tea Tab: Misc: I. 26.

See p. [illegible] –

My Nanny O


Bremner
Oswald
While some for Pleasure pawn th'r health 'Twixt Lais & the Bagnio I'll
save my self and without stealth Kiss and car-ess my Nan-ny O She
bids more fair t'en-gage a Jove Than Leda did or Danae O Were
I to paint the Queen of Love None else sh'd sit but Nanny O
Chorus sung to the 1st part –
16 lines & chorus –

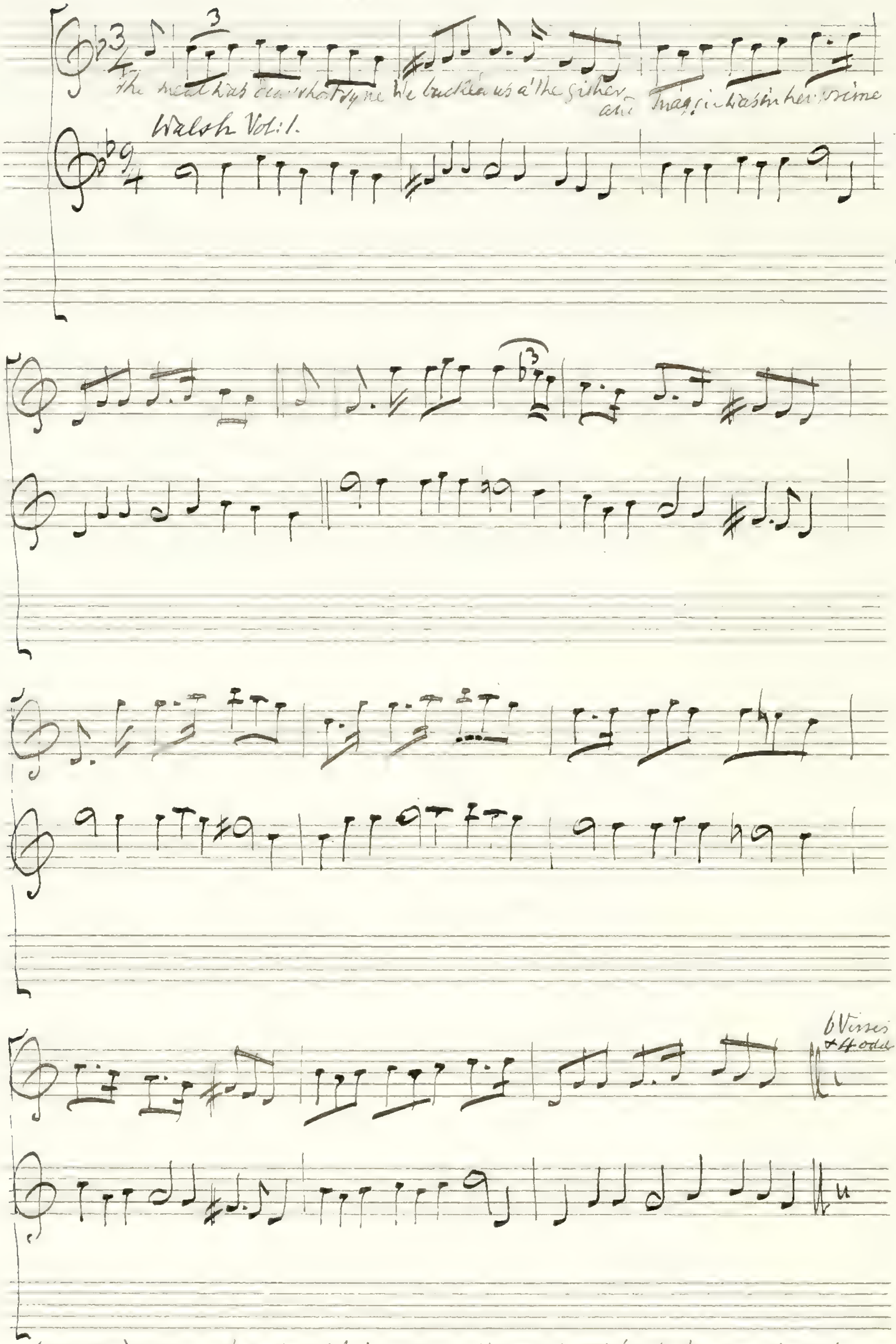
Words Tea Tab: Misc. I. 44.

Watts III. 1730 – same as Orpheus – G. Thomson's [illegible]

42.

(39)

Maggie's tocher



the meal was dear short syne We buckled us a' the gither and Maggie was in her prime
Walsh Vol: 1.

Query "Mad Moll" - W.C. —
No - "Brose & butter" is our name for that tune - J.M.W.

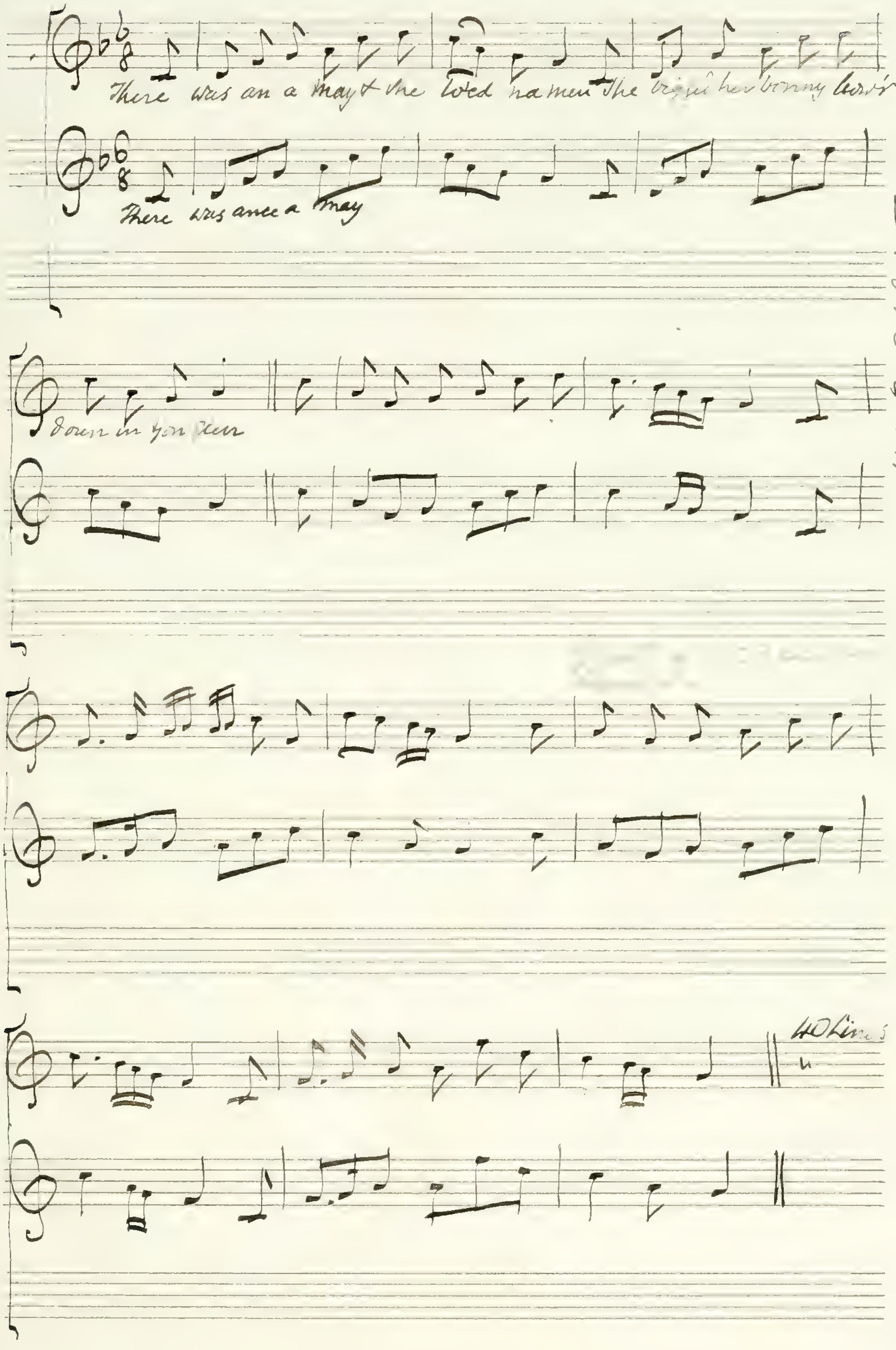
Words Tea Tab: Mus: I. 26.

6 Verses of 12 + 4 odd lines

Walsh's Dancing Master Vol 1. - calls the air "A trip to Marrowbone" —

(40)

Were na my Heart light i wad dye


There was an a may & she lo'ed na men She bigit her bonny bow'r
There was ance a may
Down in yon glen
40 Lines

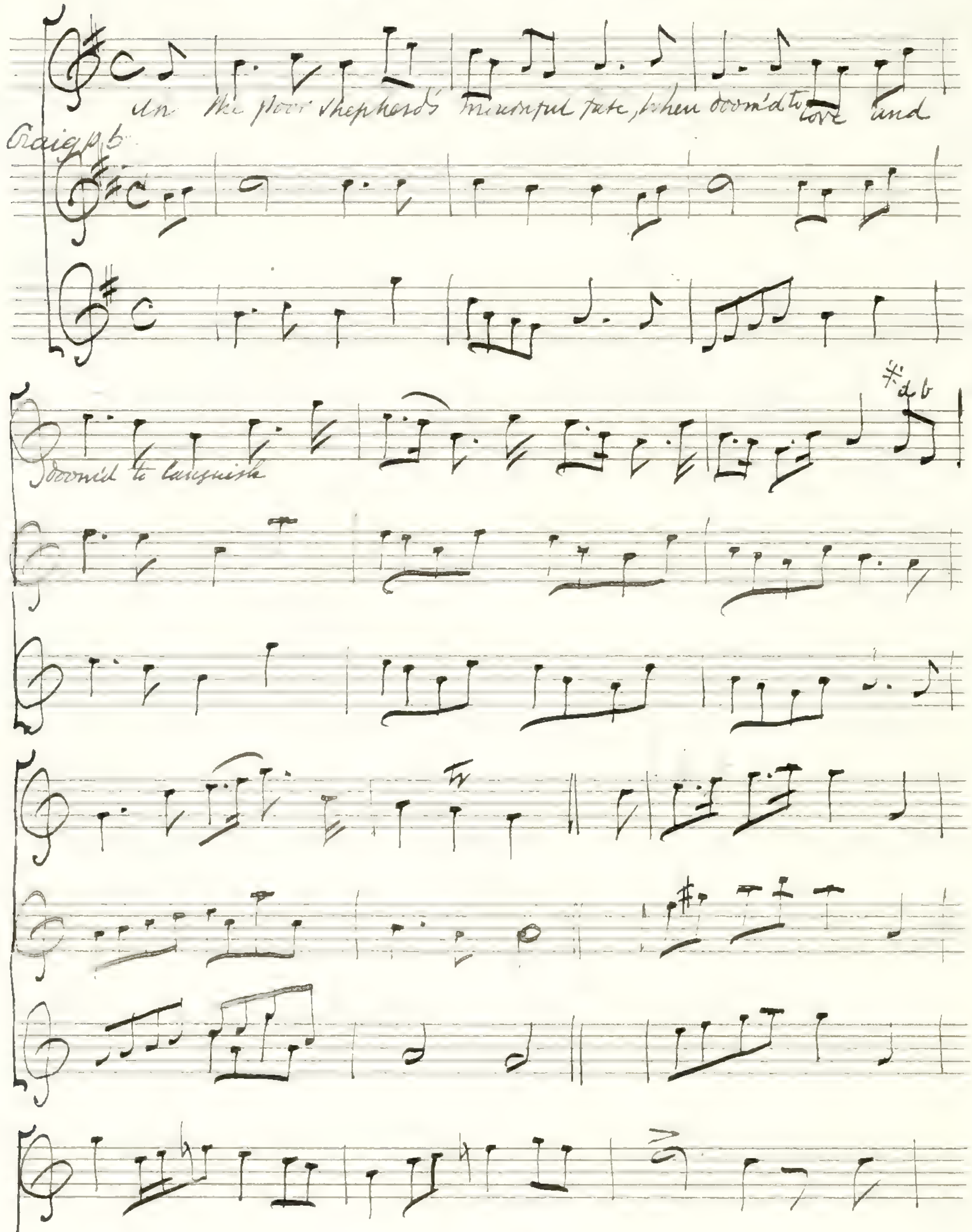
Words Tea Tab: Mis: IV. 133.

(41)

Original had no [illegible]

To the Tune of Gallowshiels.

Craig p. 6.


Ah the poor shepherd's mournful fate, when doom'd to love and
doom'd to languish
tr

Words see Tea Tab: Mis: I 91.

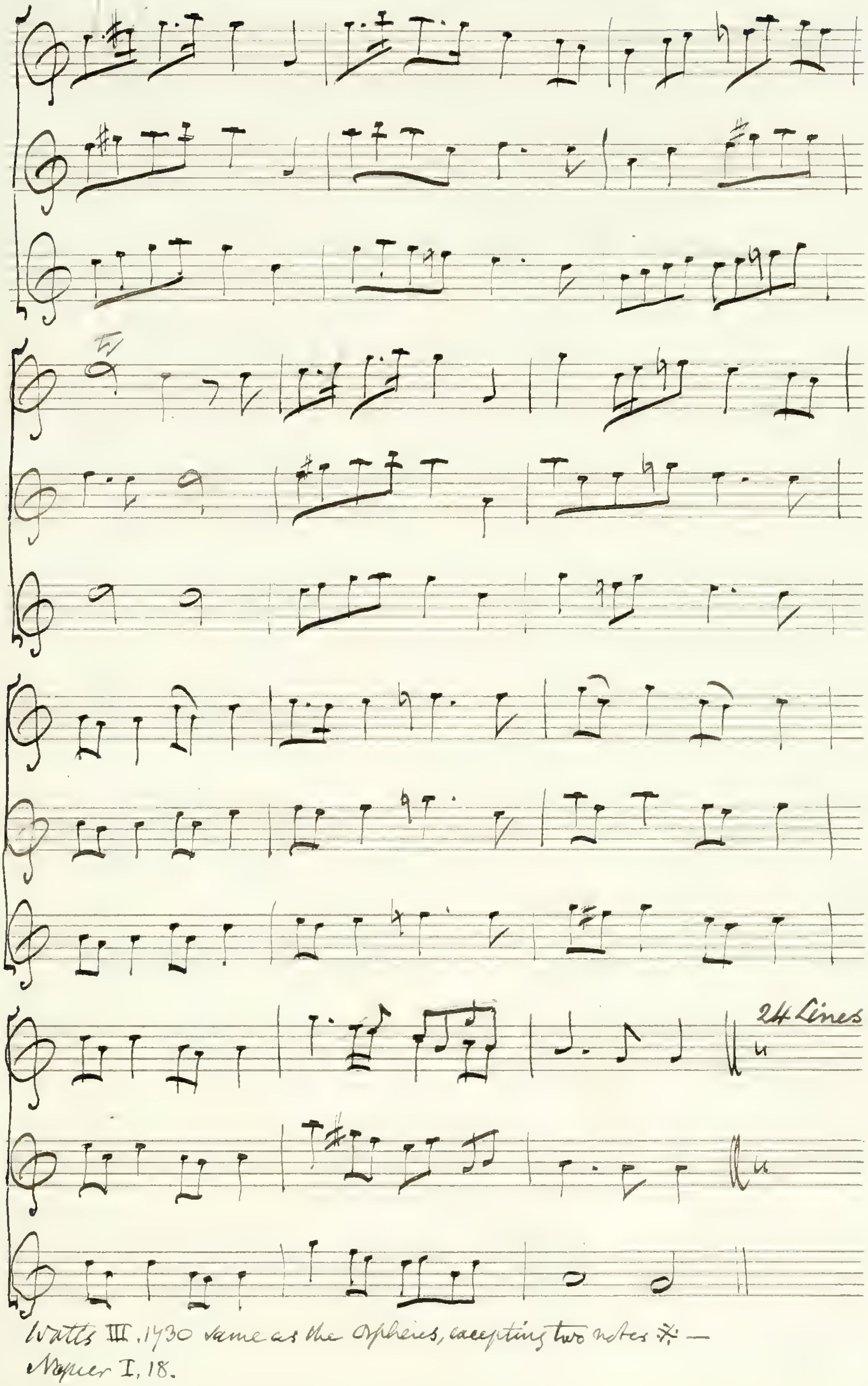
In Macgibbon and Oswald.

Johnson No. 151.

[illegible]

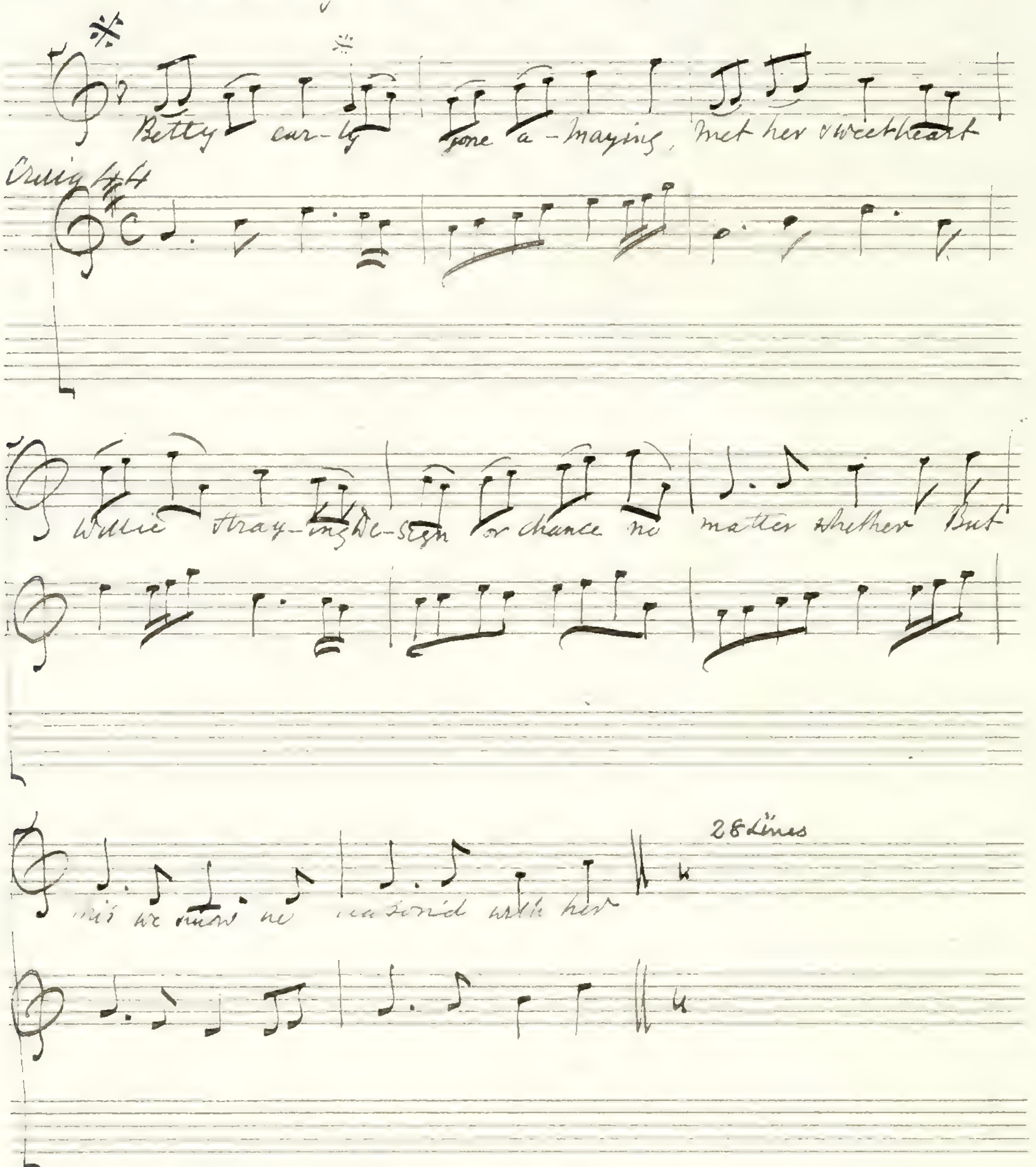
should be used, [illegible]

[illegible]

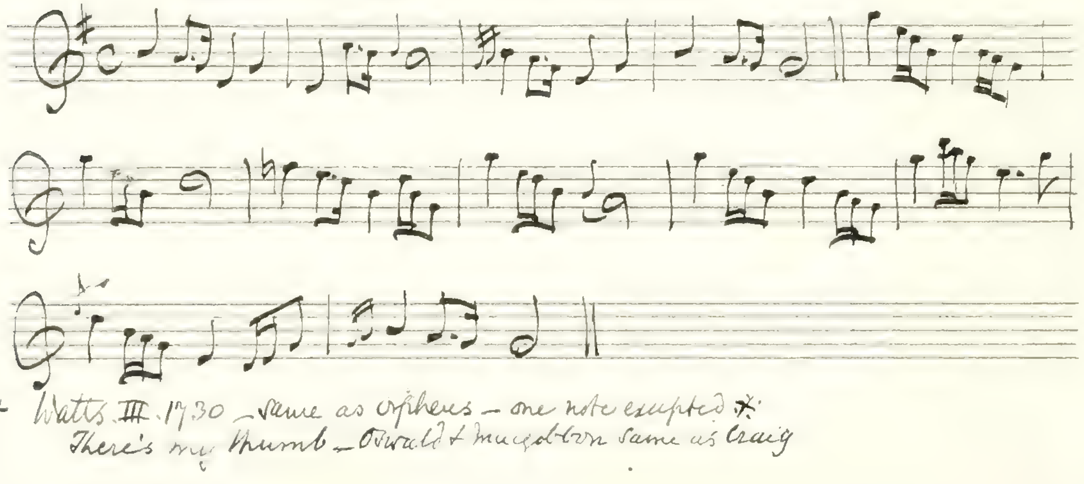


Watts III. 1730 same as the Orpheus, excepting two notes * —
Napier I, 18.

There's my thumb I'll ne'er beguile you –


*
*
Betty ear-ly gone a-Maying, Met her sweetheart
Craig 4/4
Willie stray-ing De-sign or chance no matter whether But
this we know he reasoned with her
28 Lines

Carron side – Oswald VIII.

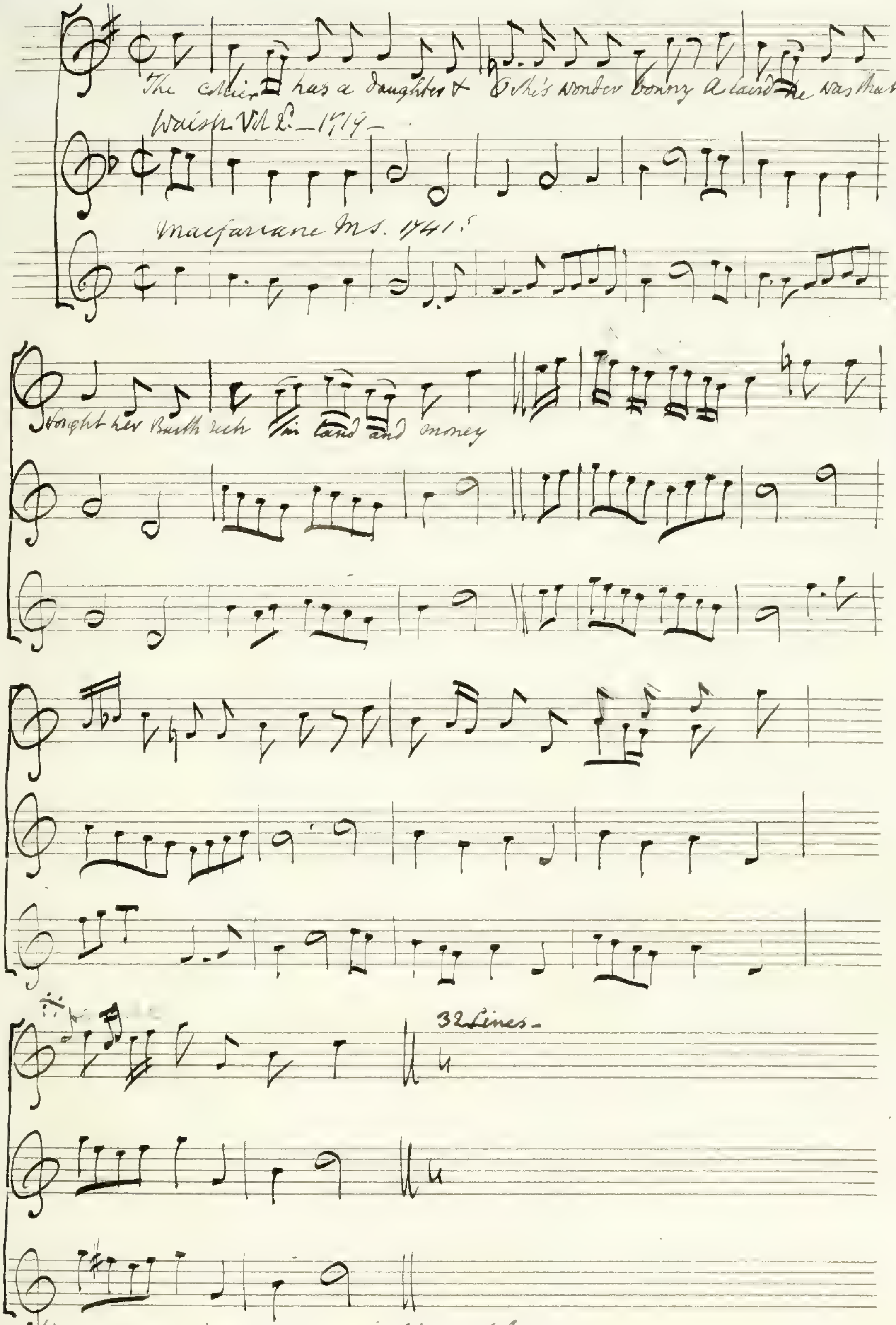


---

* Watts III. 1730 – same as Orpheus – one note excepted *
There's my thumb – Oswald & Macgibbon same as Craig

(43)

The Collier's bonny Lassie (Should be 44)


The Collier has a daughter & O she's wonder bonny A laird he was that sought her Bauth rich in land and money
Walsh Vol 2.—1719—
Macfarlane MS. 1741.
※
32 Lines—

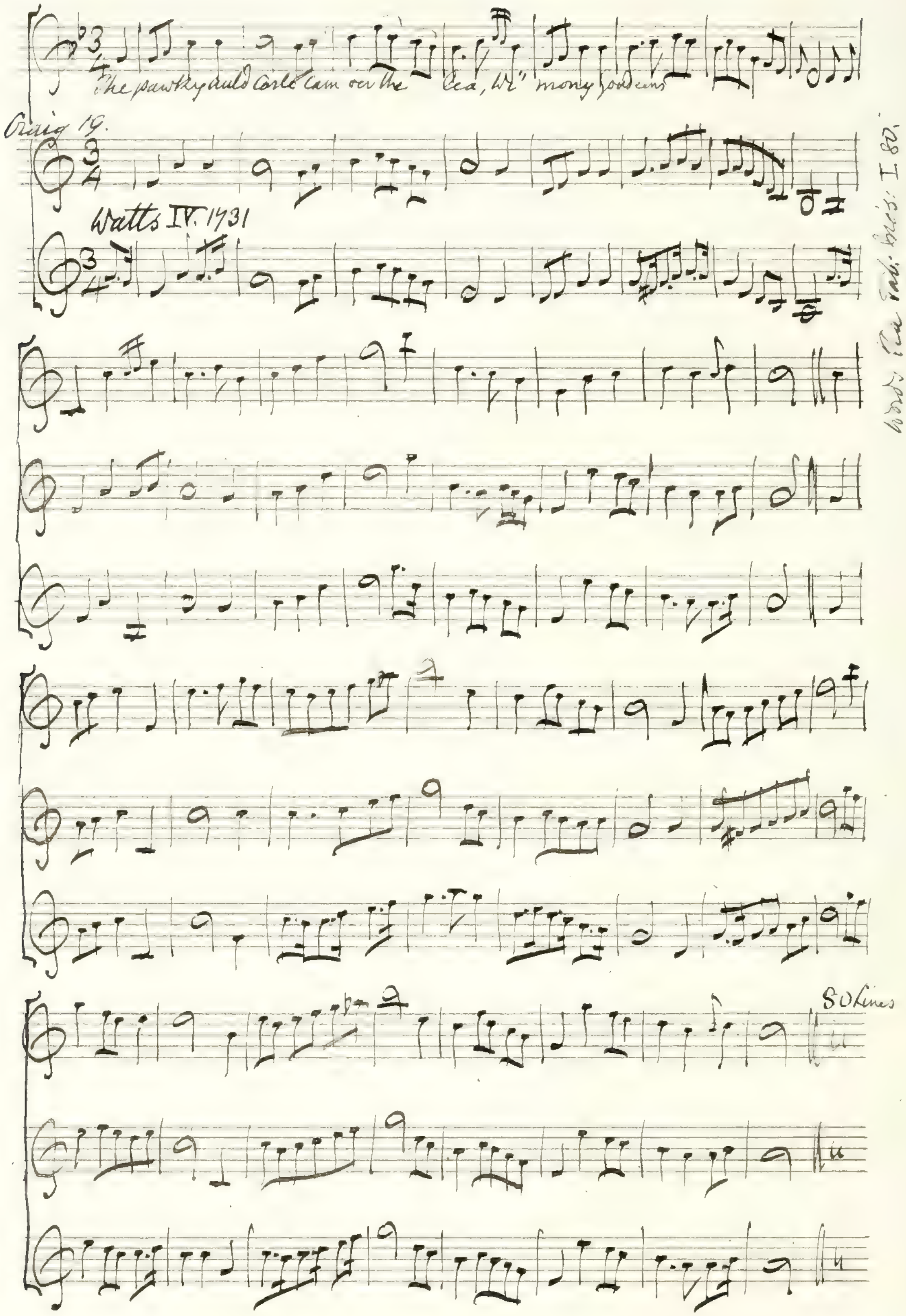
Words via Tea Table Misc: I 89.

In Walsh's "Compleat" [illegible]
the additional name is given—"or The Duke of Rutland's Delight"—

Watts 1729—is the same as the Orpheus—
Macfarlan MS. calls the tune "The nine pins—Cogie"
See page 62 for another version— ※ old version

48

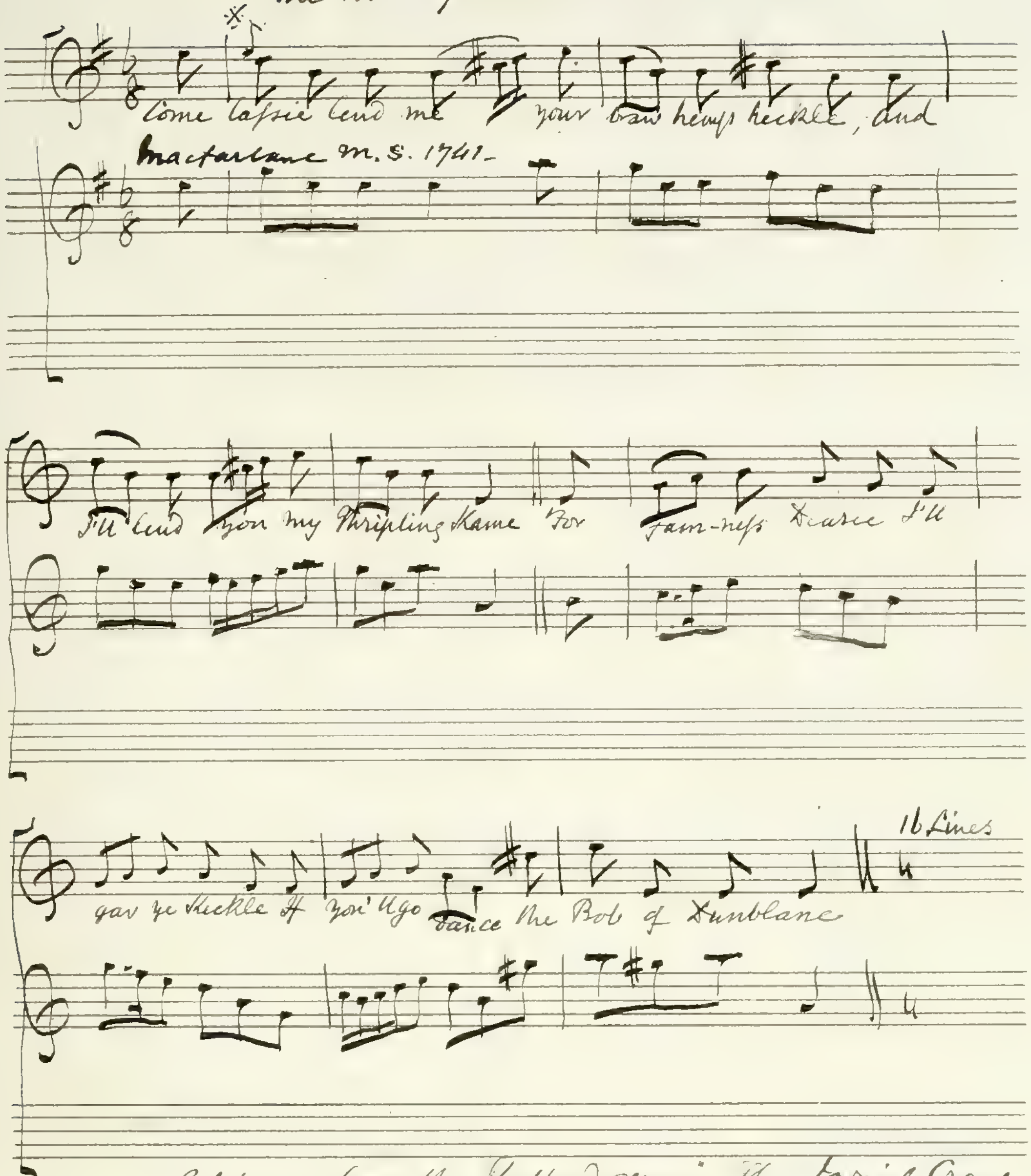
The Gaberlunzie man (Sk. be 43)


The pawky auld carle cam oer the lea, Wi' mony goodeens
Craig 19.
Watts IV. 1731
80 Lines

Words Tea Tab. Misc: I 80.

(45)

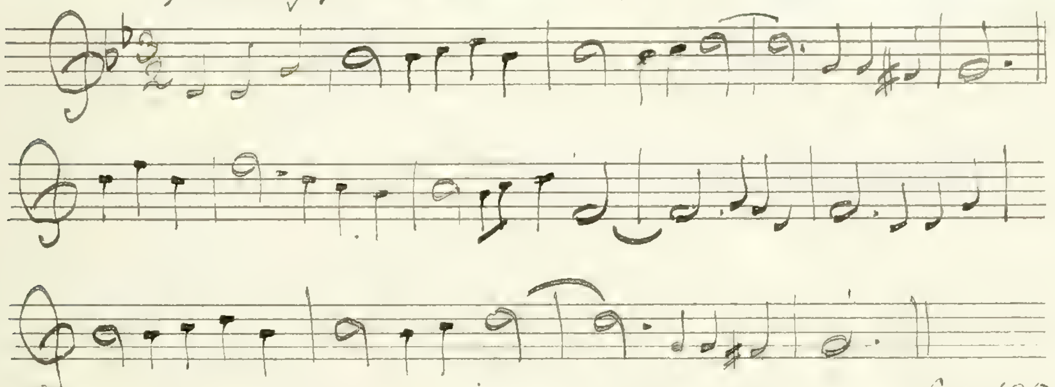
The Bob of Dunblane


*
Come laſsie lend me your braw hemp heckle, and
I'll lend you my thripling kame For fain-neſs Dearie I'll
gar ye heckle if you'll go dance the Bob of Dunblane

Macfarlane M.S. 1741—

16 Lines

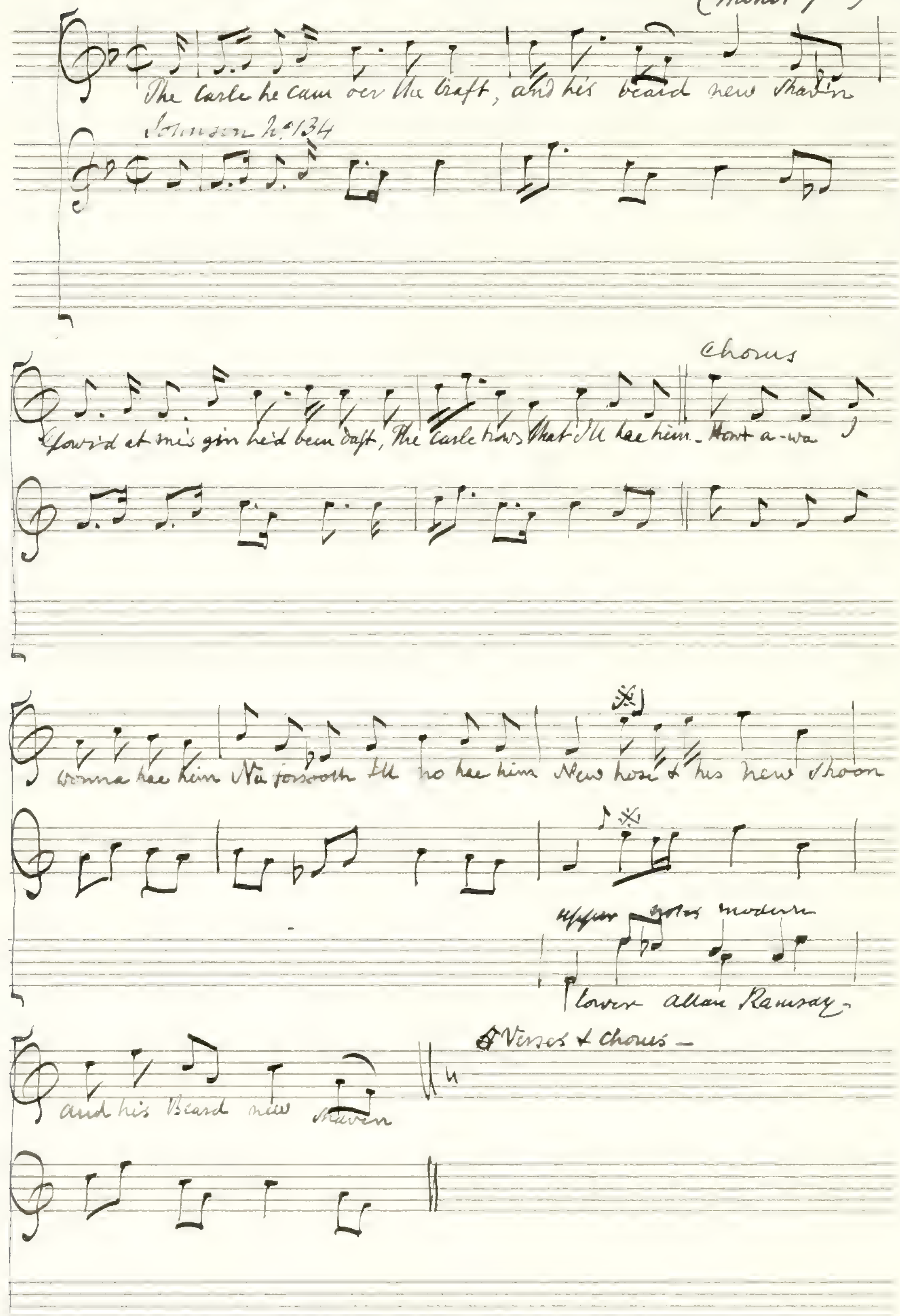
Gilderoy from the Ballad opera The Jovial Crew 1731—



See, p 105 for Gilderoy—

(4b)

The Carle he cam o'er the Craft

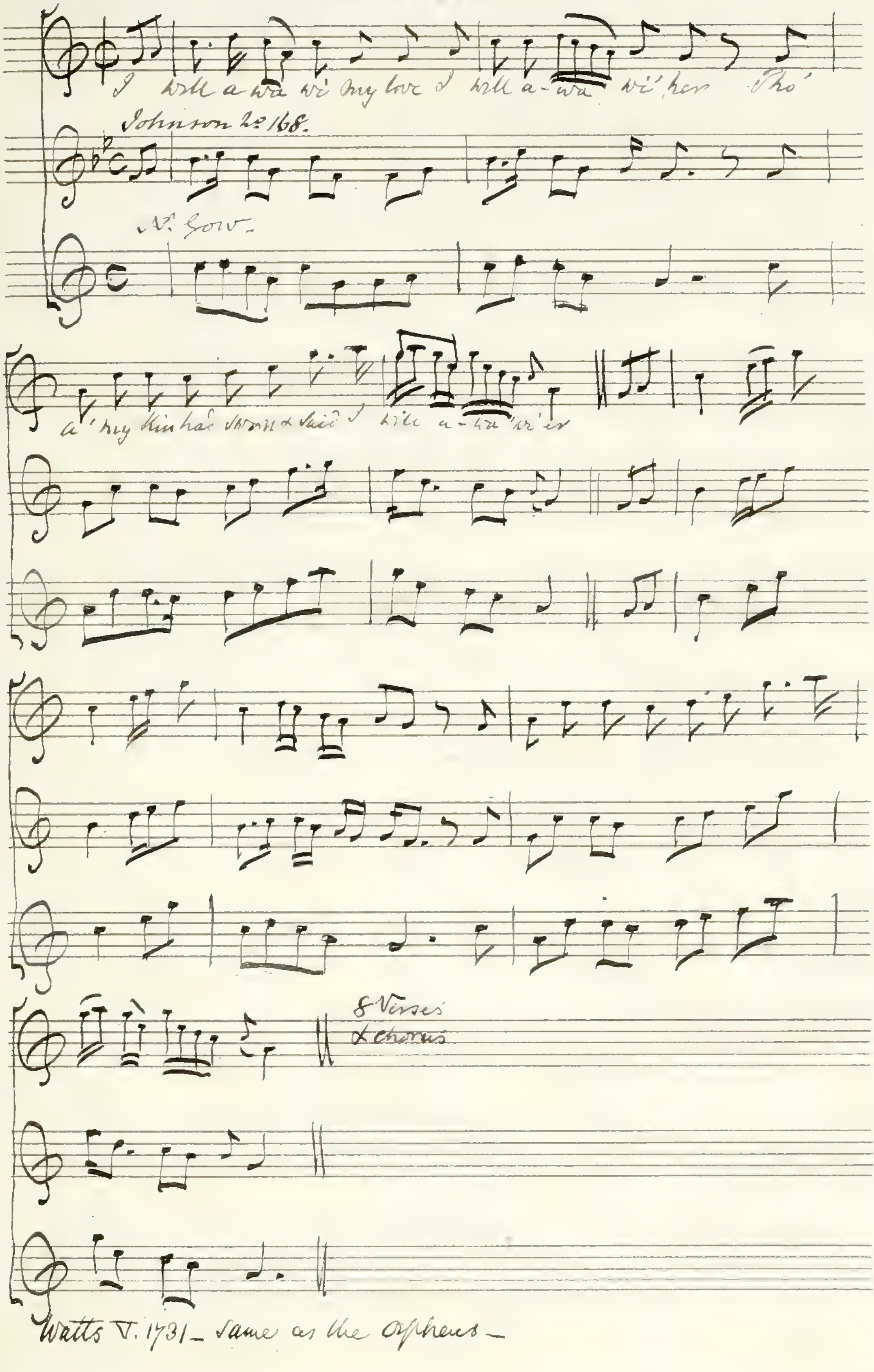

(Minor 7th)
The carle he cam o'er the craft, and his beard new shav'n
Johnson No 134
Chorus
Glowr'd at me's gin he'd been daft, The carle trows that I'll hae him. – Hout a-wa
I winna hae him Na forsooth I'll no hae him New hose & his new shoon
upper notes modern
lower Allan Ramsay
and his Beard new shaven
Verses & chorus –

Words Tea Tab: Mis: II 121.

* Watts III 1730 – the same, excepting this note – f – a crotchet – The 7th (E) ought to be flat throughout – In Allan Ramsay's tunes there is no E in the seventh bar –

(47)

Our Boggie


I will a-wa wi' my love I will a-wa wi' her Tho'
a' my kin had sworn & said I will a-wa' wi' er

Johnson 2d. 168.

Mr Gow.

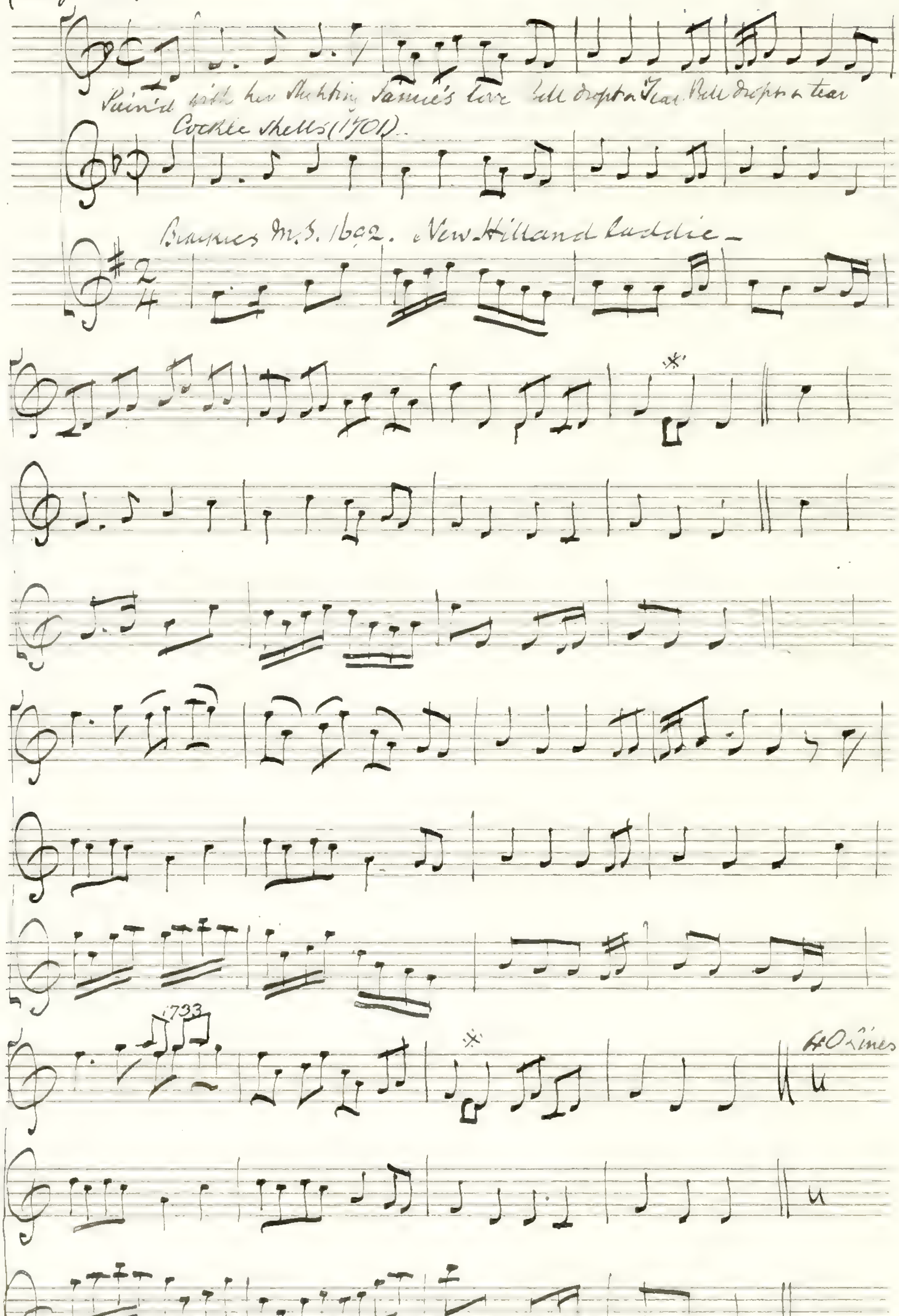
8 Verses
& chorus

Words Tea Tab: Mis: I. 65.

Watts V. 1731 – same as the Orpheus –

The Lass of Livingstone

(in G. 1733)


Pain'd with her slighting Jamie's love Bell dropt a Tear Bell dropt a tear
Cockle shells (1701).
Blaikie's M.S. 1692. New-Hilland laddie —
*
1733
*
40 Lines

Watts III. 1730. Same as the Orpheus excepting two notes added *

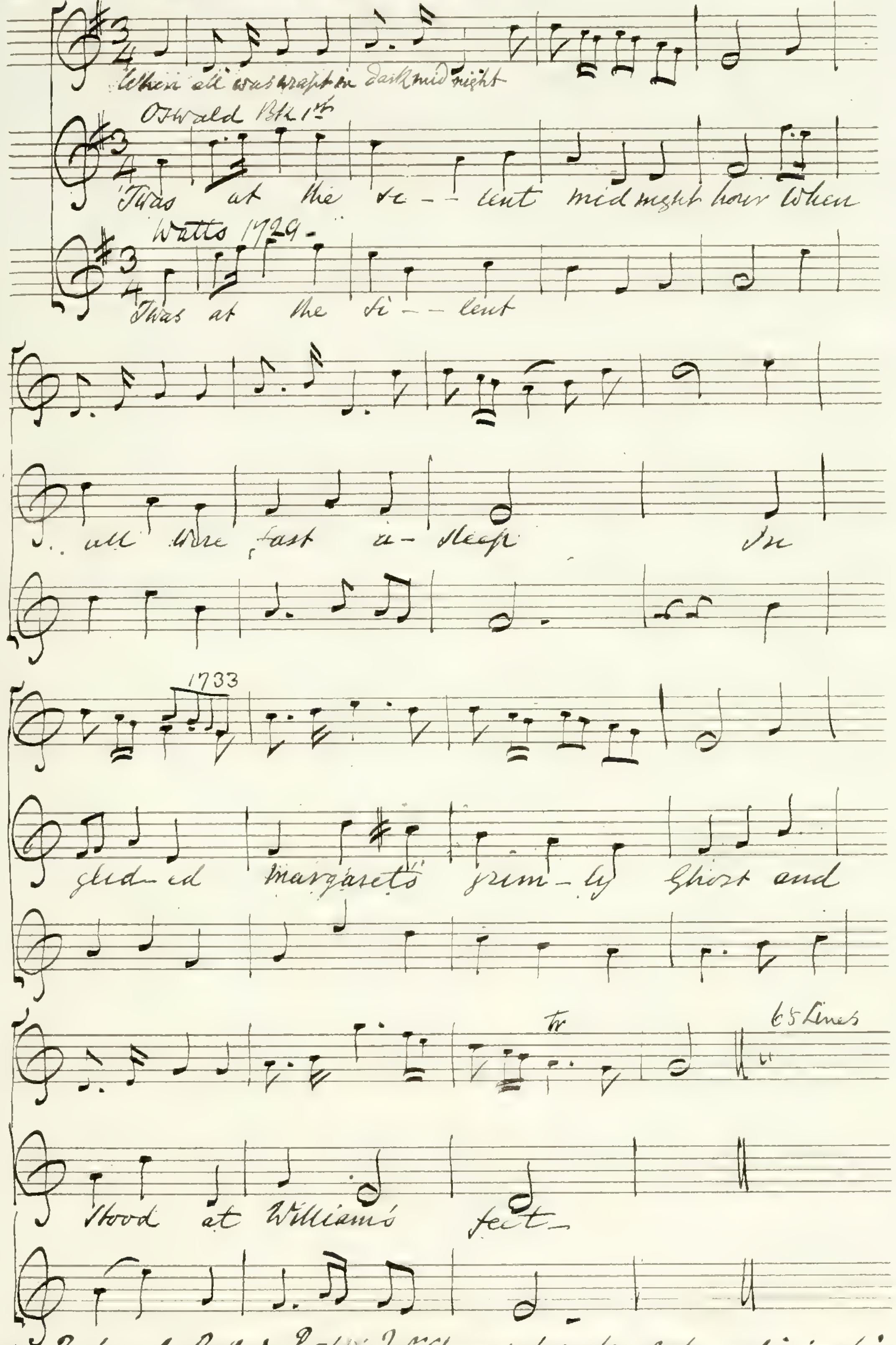
The air is evidently a florid version of Cockle shells this air is the Dancing Master of 1701 — but the copy is from the 18th edition — which may be slightly different —

1710

Words vide Tab: Mis: I. 52.

William and Margaret

an old Scotch ballad with the Original Scotch Tune


When all was wrapt in dark mid night
Oswald Bk 1st
'Twas at the se-- lent mid night hour When
Watts 1729 -
'Twas at the si-- lent
all were fast a- sleep In
1733
glid- ed Margaret's grim- ly Ghost and
tr
65 Lines
stood at William's feet -

The words to Oswald's air are from the Orpheus 1733 –

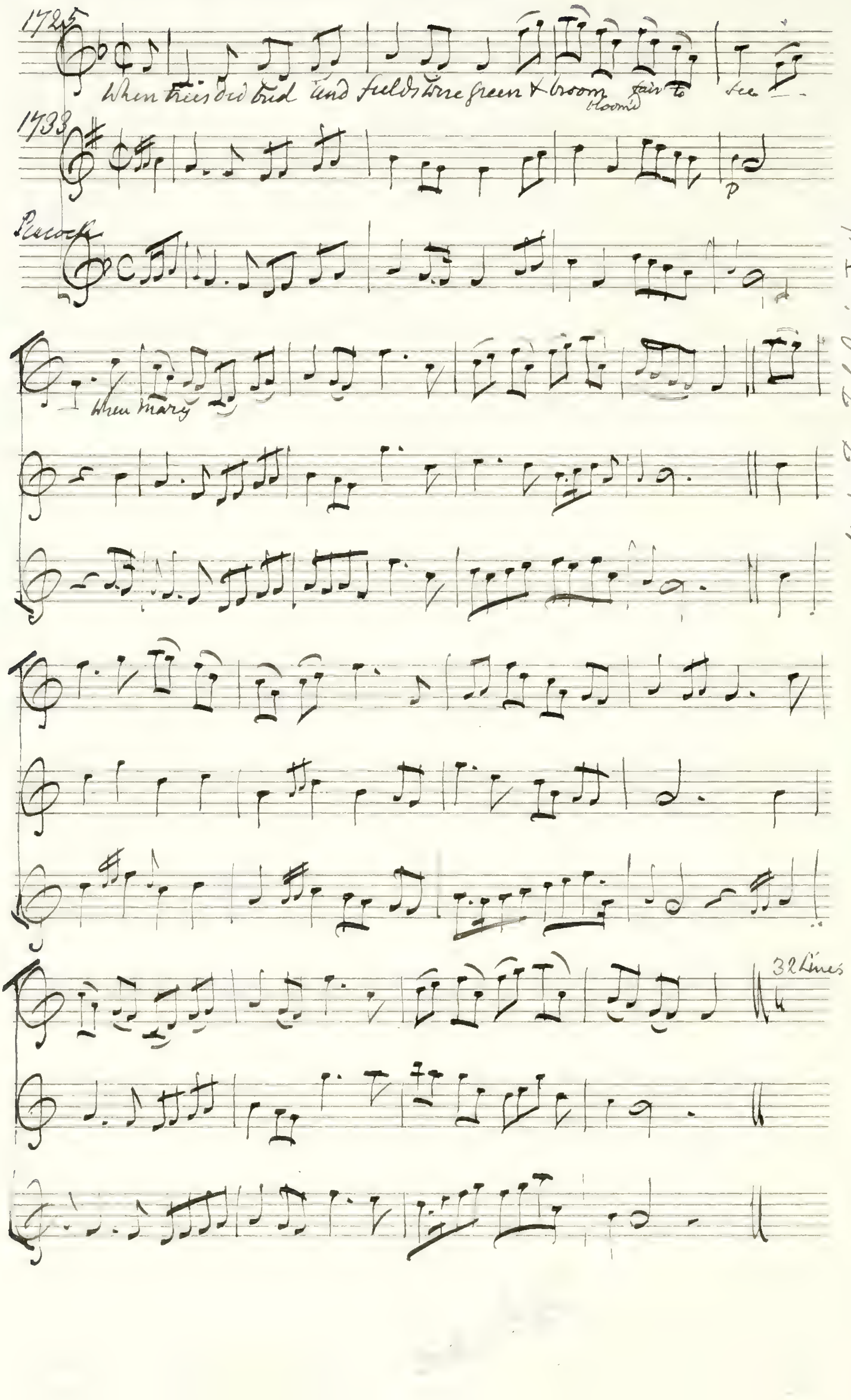
[illegible]

printed by Mallet in 1723-4. The Tune is "Never love thee More" – English –
See page 108 ter

In the Roxburgh Ballads Part IX Mr Chappell has a long note explaining his having found a copy of this ballad printed on paper with a stamp of Queen Anne thus proving his theory, that Mallet could not have written it – This is an erroneous conclusion however, for the volume containing this copy (British Museum) contains also a paper with details of 1745 with the same stamp of Queen Anne – Probably such paper might be in Printing offices and used up as waste – from time to time –

(50)

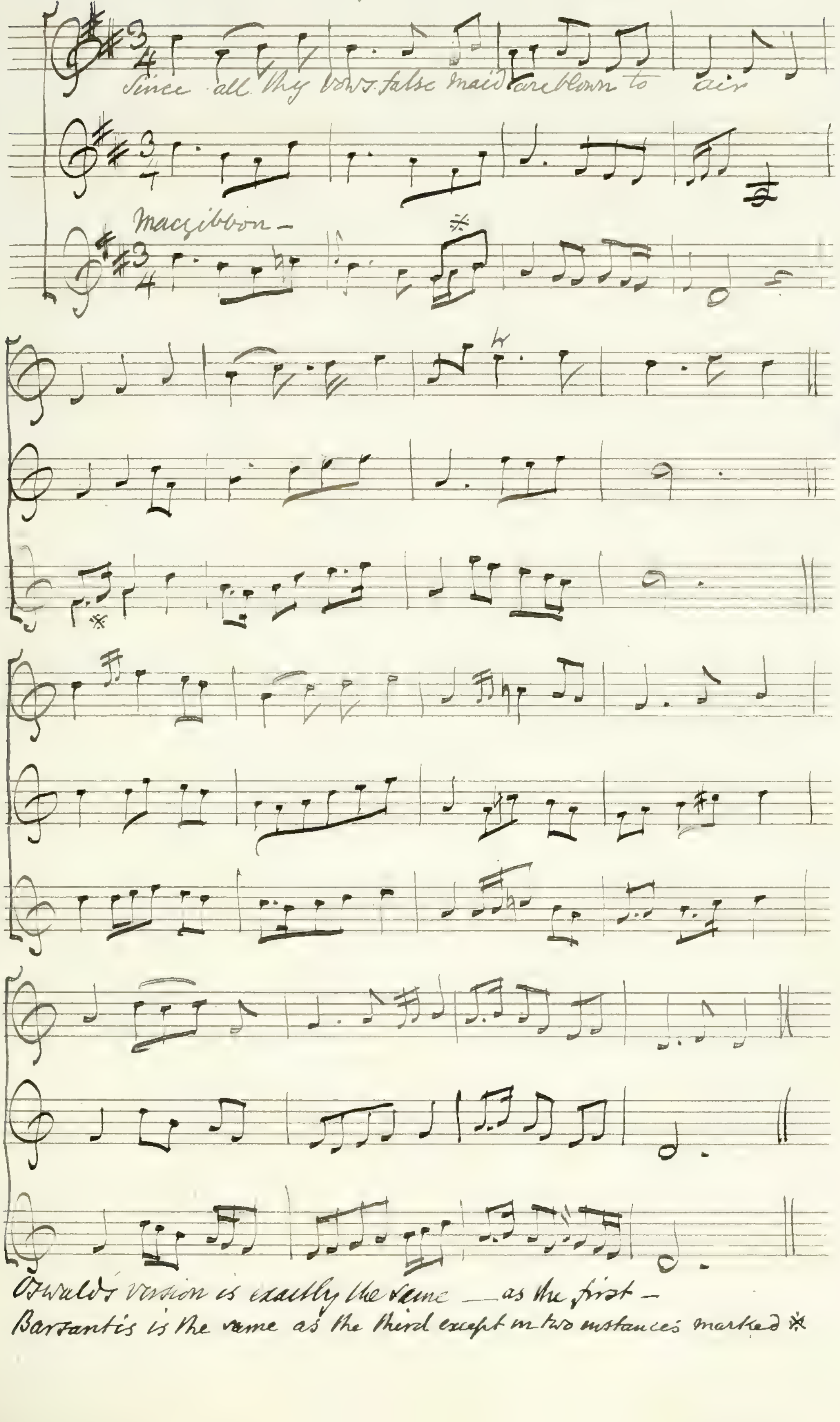
Down the burn Davie


1725
When trees did bud and fields were green & broom bloom'd fair to see
1733
p
Peacock
When Mary
32 Lines

Words See Tab: Misc: I 46.

(1)

Since all thy vows false maid

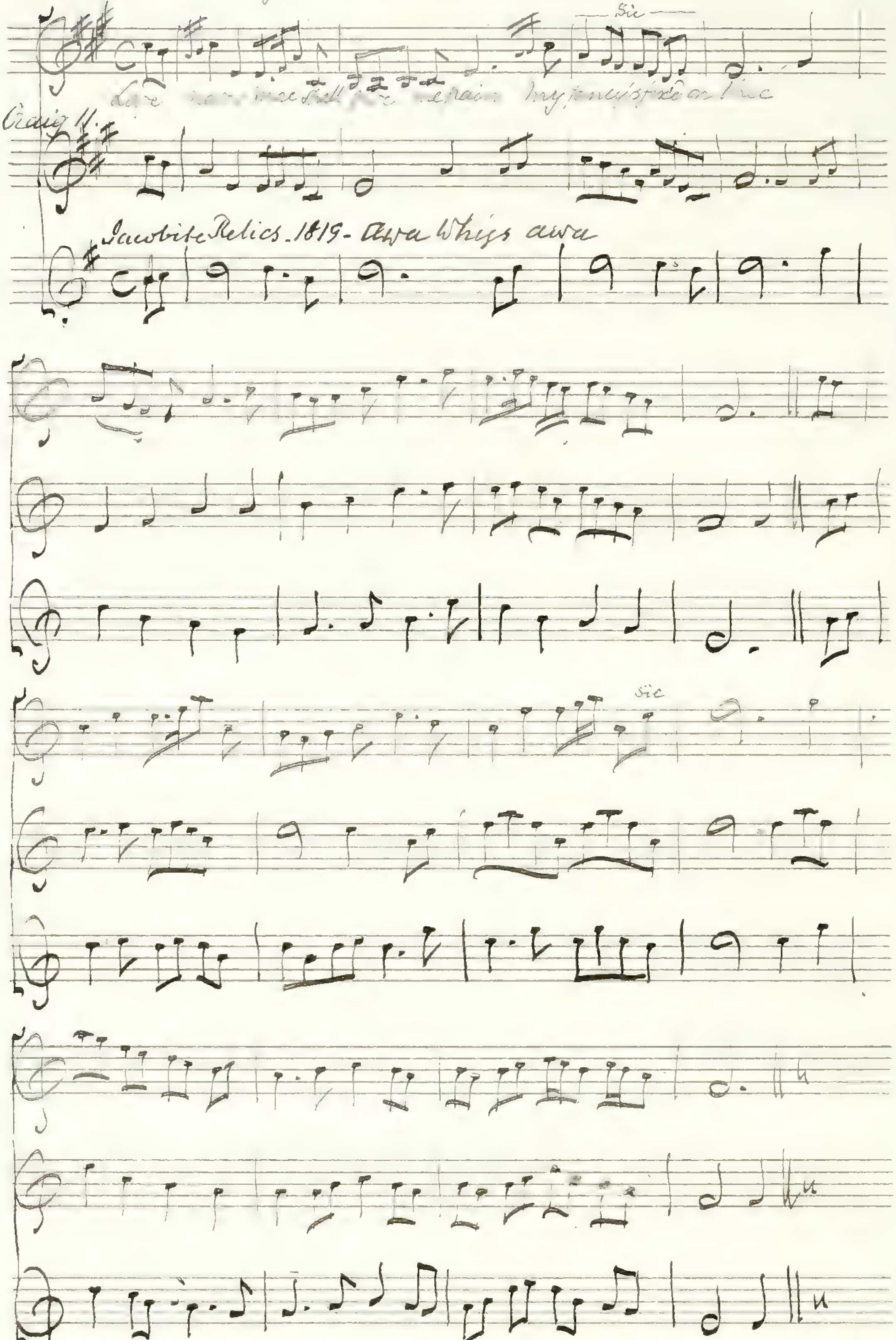

Since all thy vows false maid are blown to air
Maccgibbon—
※
※

Wds in Tea Tab: Misc: II 140. (1871)

Oswald's version is exactly the same — as the first —
Barsantis is the same as the third except in two instances marked ※

(2)

My dearie if thou die


Sic
Love never more shall give me pain, My fancy's fix'd on thee
Craig 11.
Jacobite Relics. 1819 - Awa Whigs awa
Sic

The 3d. Version is that given by Wm. Stenhouse for the Jacobite Relics. W. S. says the early name was 'O silly Soul alas' in the MacFarlane MS. The tune is called 'Were a' Ours men' –

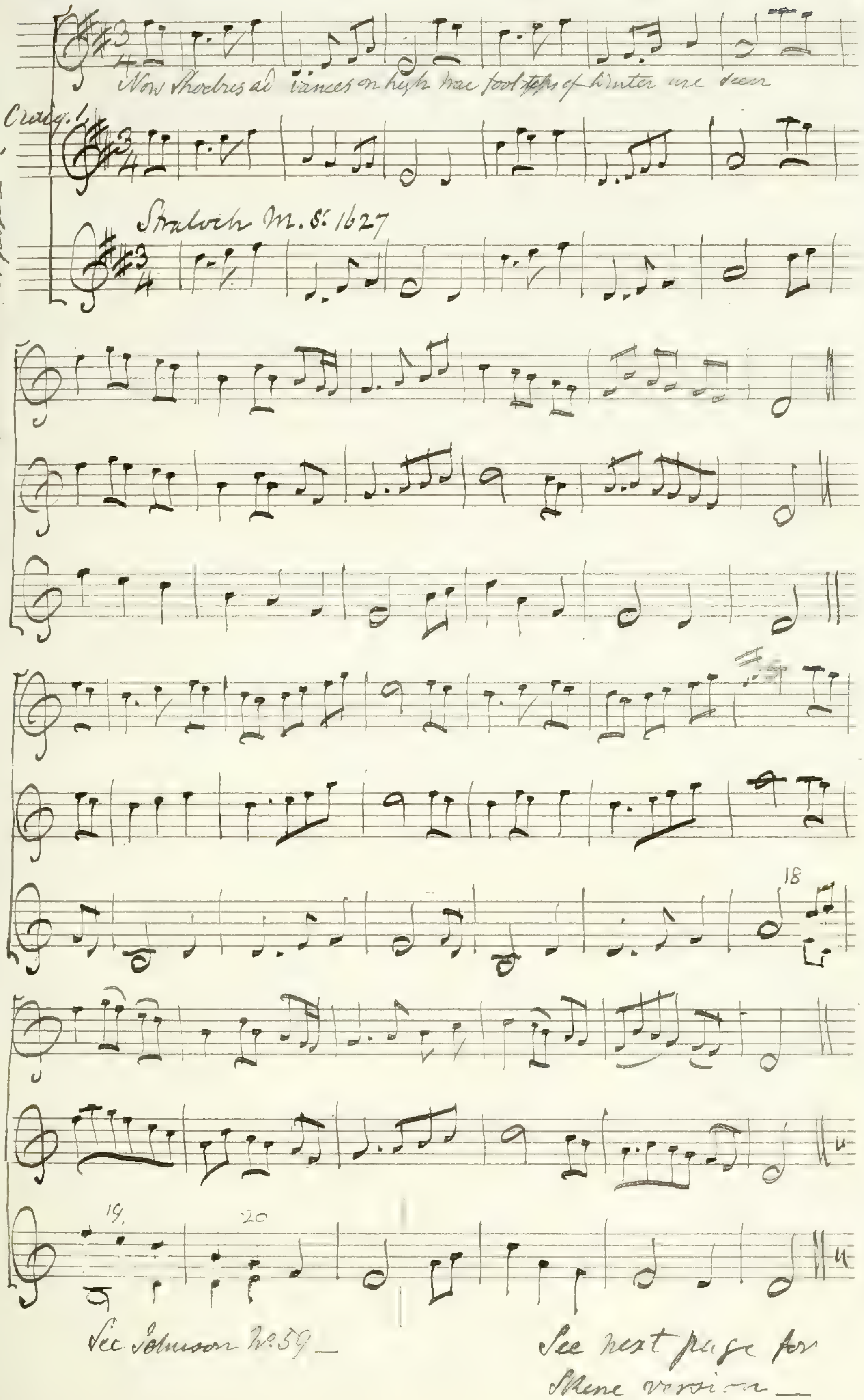
Words in Tea Tab: Mis. Vol I. 56. Repr: 1871 –

Air in Blaikie's MS. 1692 – Modern name What ails this heart See Johnson 2d. 263 – This air and 'Hei tuti taiti', have a good deal of similarity, and may have had the same origin –

(3)

57

(Tune) Sae merry as we have been


Now Shadows ad vances on high the foot steps of winter are seen
Craig.
Straloch M.S. 1627
18
19.
20

The Skene MS. Version is most incorrectly written in regard to time and barring; but the notes are as given on next page—

Since writing the [illegible] seen a copy of the original in Tablature by G.F.G. in which bars 18–19–20 stand as written below.

Words in Tea Tab: Mis: I. 95—(1871).
The Straloch MS. version is from a copy given by Geo: Farquhar Graham who translated it from the MS. in 1839—

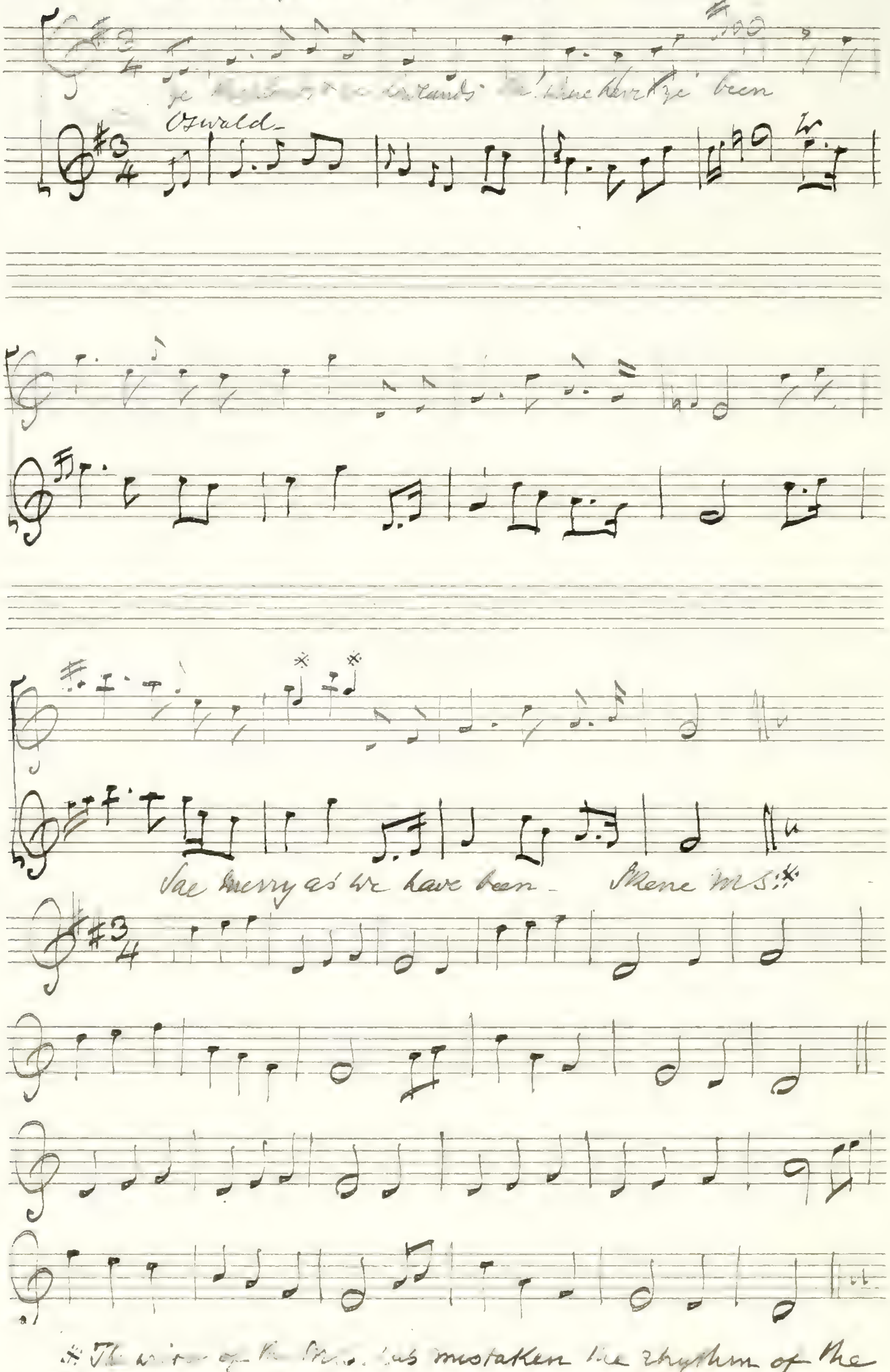
But Mr Graham's version of these bars is much better than the original, which after all was probably not the original—
At the end stands "Finis lift Lady Ann Gordoun"

See Johnson No. 59—

See next page for Skene version—

(7)

The bonny Earle of Murray (minor 7th)


ye Highlands & ye Lawlands Oh! where hae ye been
Oswald—
Sae merry as we have been — Skene MS.※

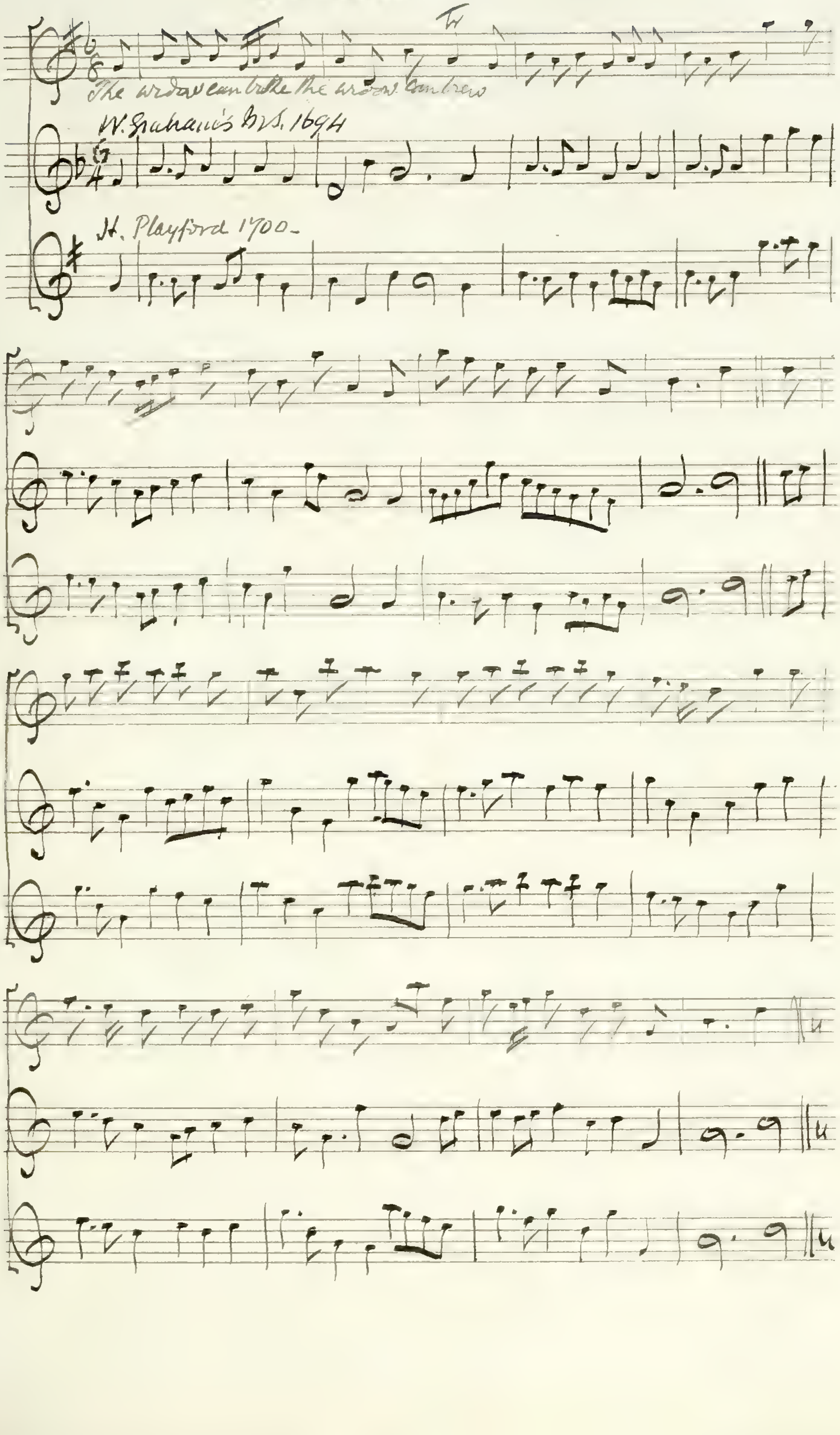
In McGibbon the same excepting two notes ※

Words in Tea Table Mis: Vol II – 158 –

※ The writer of the Skene MS. has mistaken the rhythm of the Tune and compressed into 16 bars what should have occupied twenty four — See previous page —

(5)

The widow


The widow can bake the widow can brew
W. Graham's MS. 1694
H. Playford 1700.

Words in Tea Tab: Misc: II. 156. (1871).

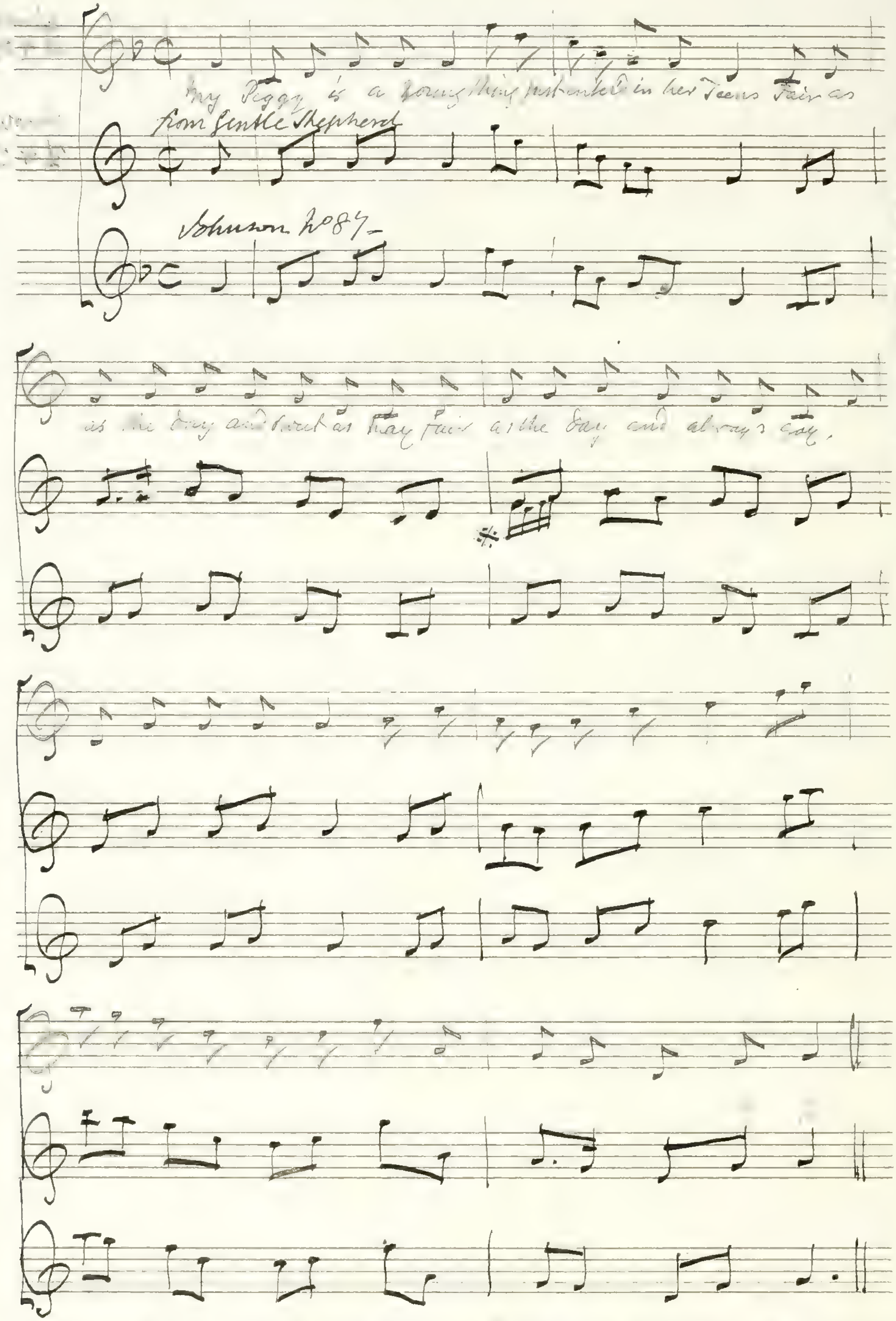
Pentatonic 5th or 6th–

(b)

The wawking of the faulds.–

minor 7th–

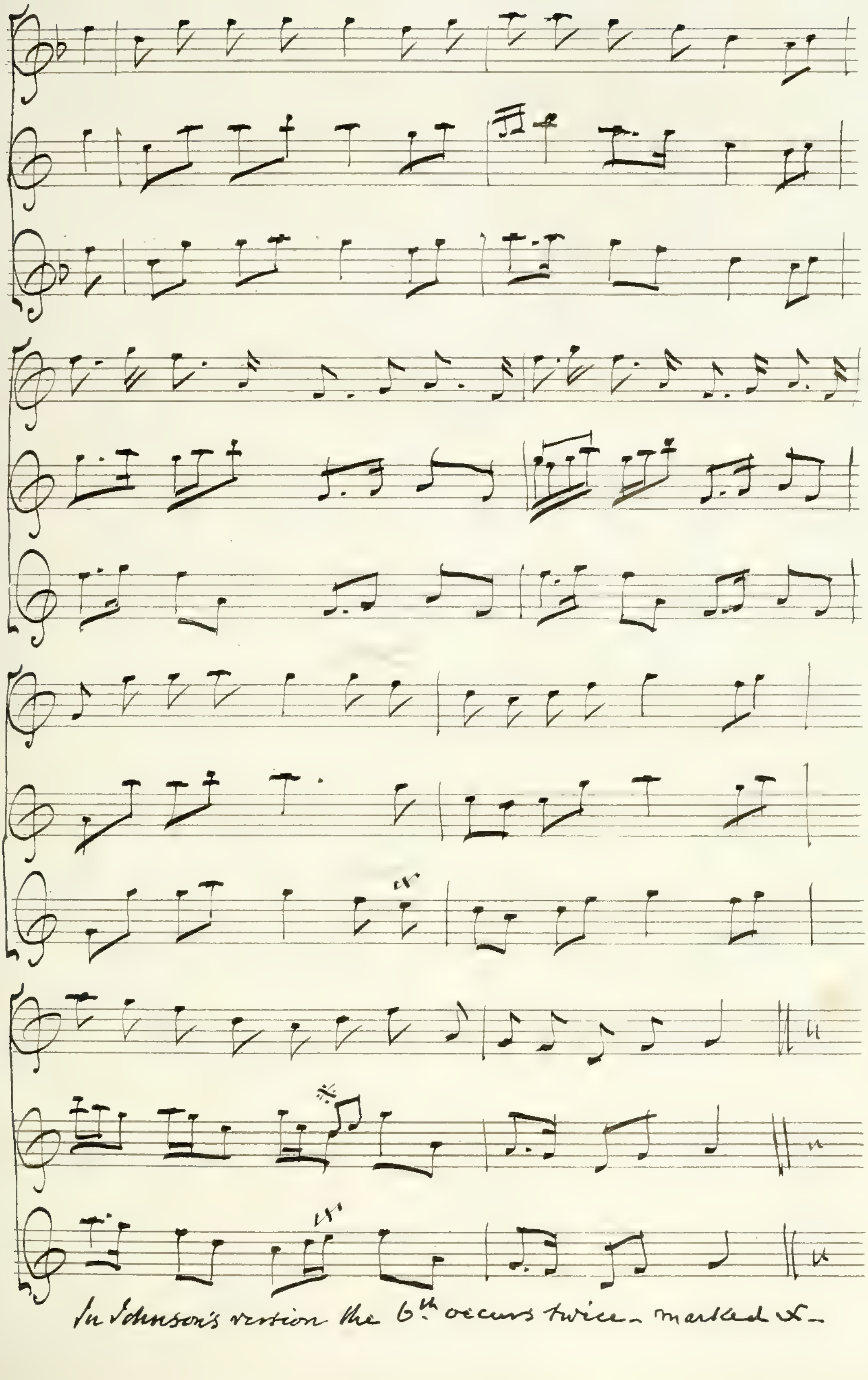
The second version is from a copy of the Gentle Shepherd (circa 1736) in which the music is printed from type, as in the usual Ballad operas.-


My Peggy is a young thing just entered in her Teens Fair as
from Gentle Shepherd
Johnson No 87–
as the day and sweet as May fair as the day and always gay.
✱

Words in the Gentle Shepherd & Tea Tab: Mis II. 209.– (1891)

Oswald same as the second version.– Macgibbon two slight changes marked ✱

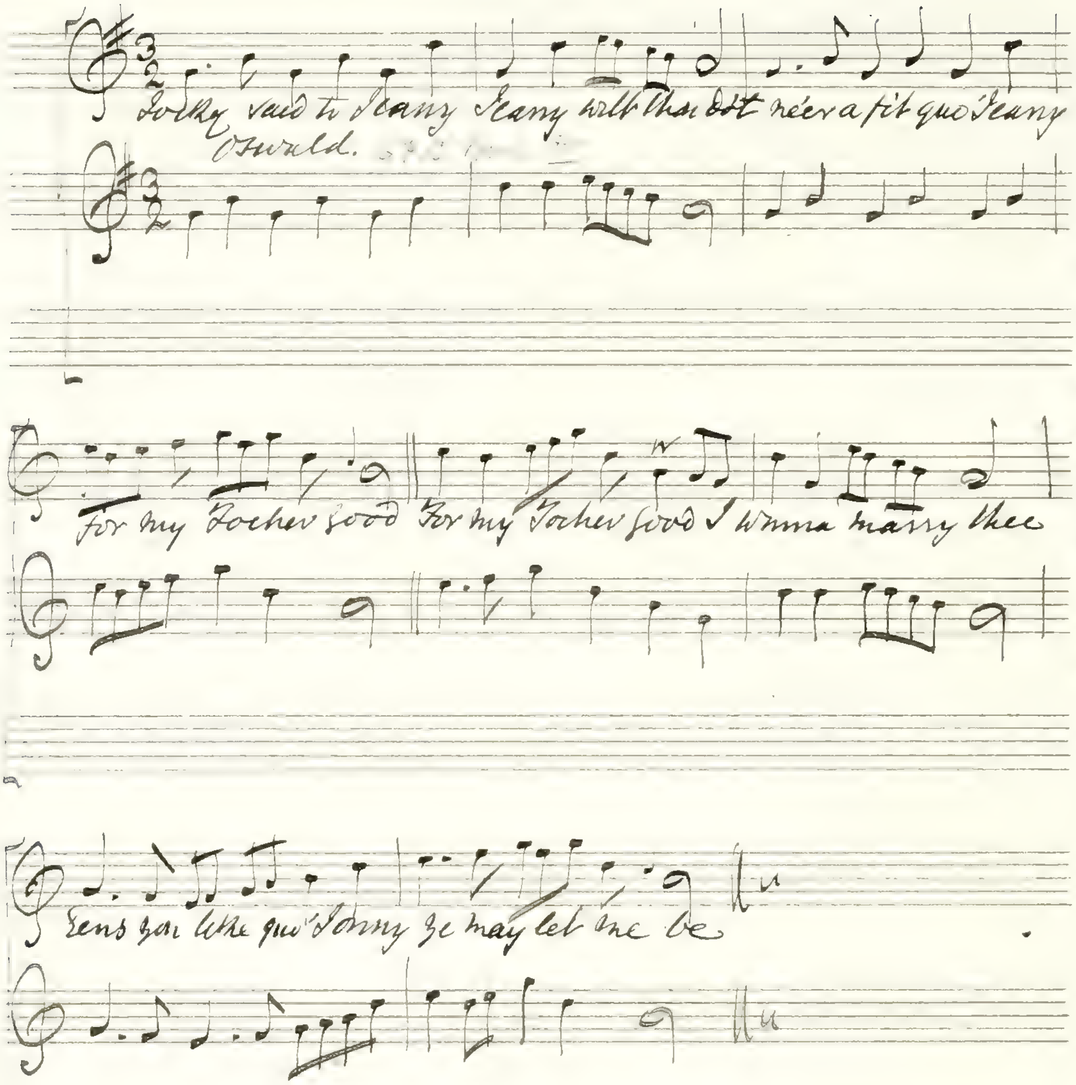
(6)
cont^d.



In Johnson's version the 6th occurs twice – marked x –

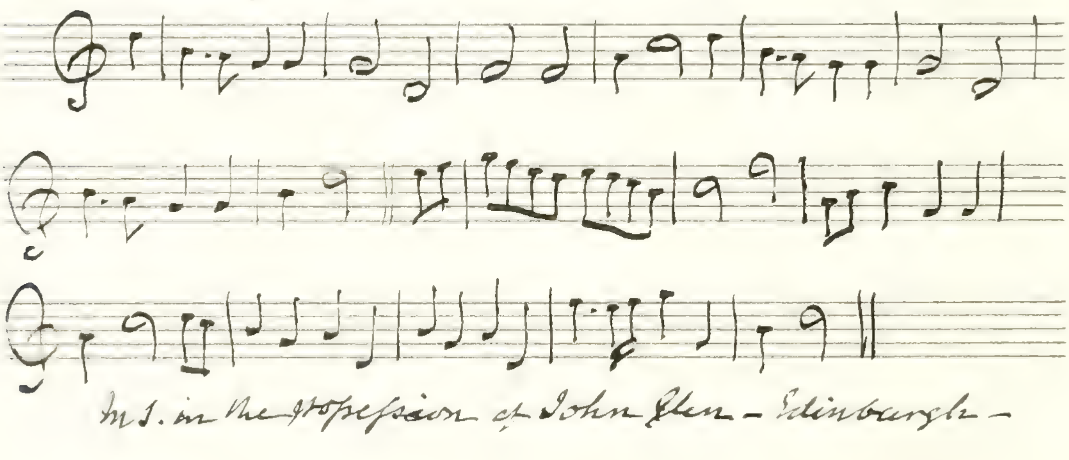
(7)

Jocky said to Jenny


Jocky said to Jeany Jeany wilt thou doo't neer a fit quo Jeany
Oswald.
For my Tocher good For my Tocher good I winna marry thee
Eens you like quo Jonny ye may let me be

Words see Vol: this. I.R.

Coalliers daughter – from Margaret Sinkler's M.S. 1710 –

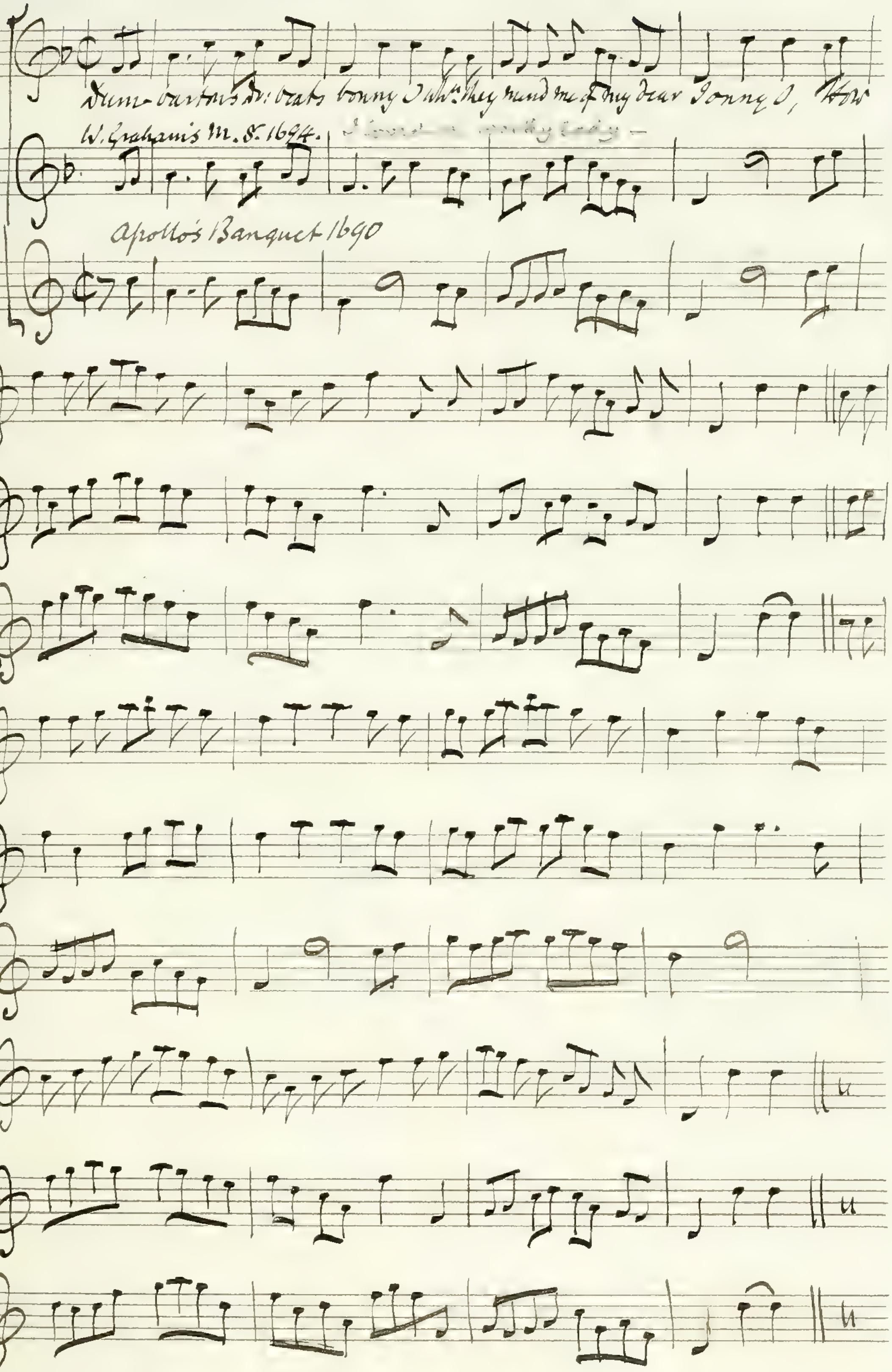


M.S. in the possession of John Glen – Edinburgh –

(8)

Dumbarton's Drums

The name given to the 2. Version is
"I love a worthy Ladie"

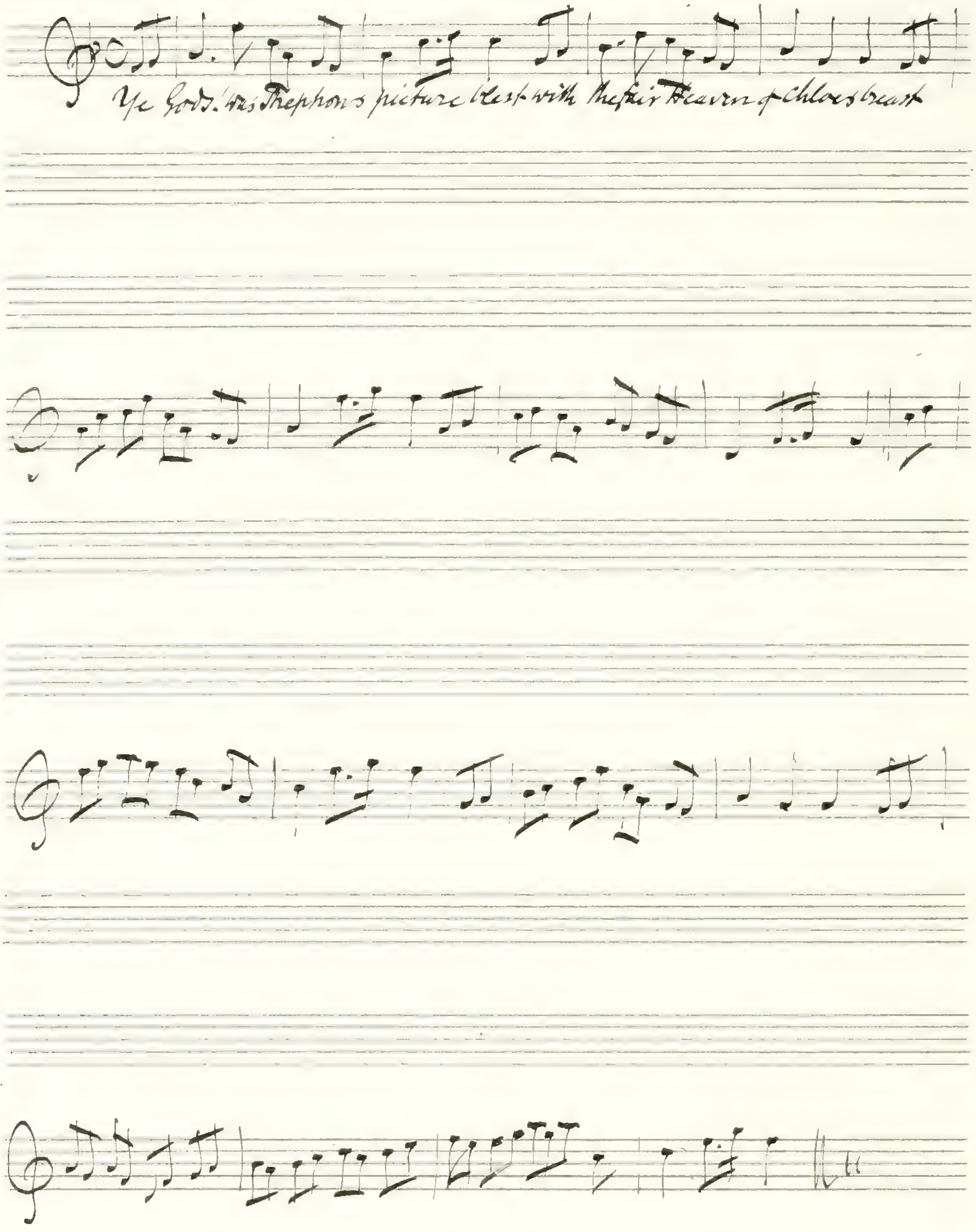

Dum-bartons dr: beats bonny O when they mind me of my dear Jonny O, How
W. Graham's M.S. 1694.
I love a worthy Lady –
Apollo's Banquet 1690

Words: Tea Tab: Misc: I. 50 –

(9)

Ye Gods! was Strephon's picture blest

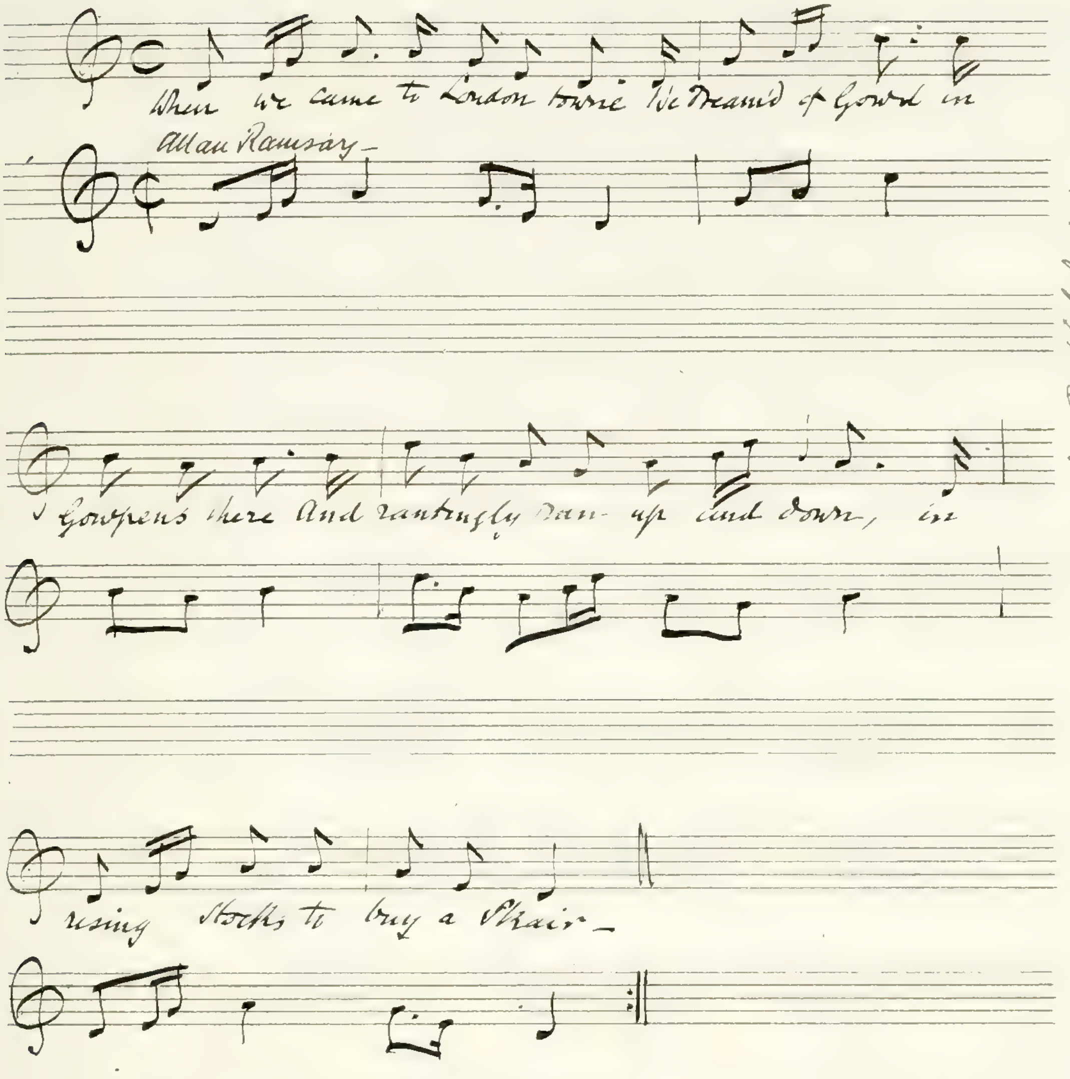
This air is called The 14th of October — or St Crispin's Day — in Johnson Vol: II.


Ye Gods! was Strephons picture blest with the fair Heaven of Chloes breast

Words Tea Tab: Mis: 15 — I.

(The 14th of October was James II's birthday — See Book of Days.)

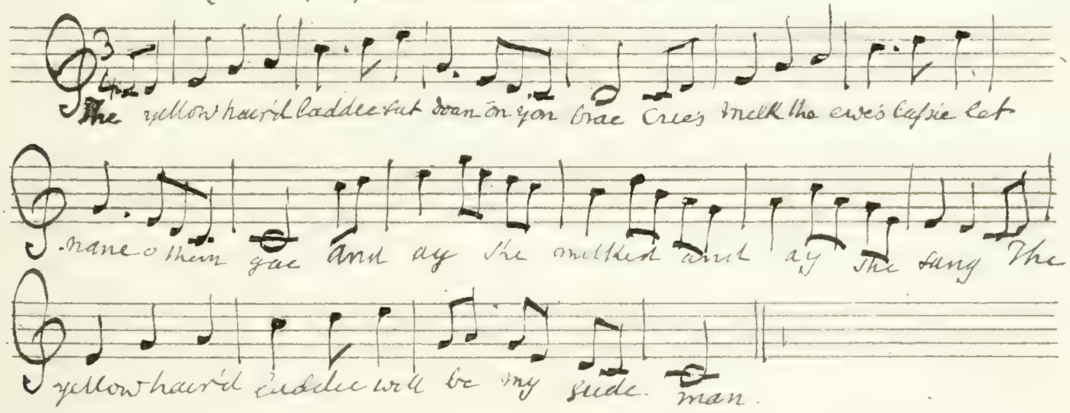
For our lang biding here


When we came to London towne We dream'd of Gowd in
Gowpens there And rantingly ran up and down, in
rising Stocks to buy a Skair—

Allan Ramsay—

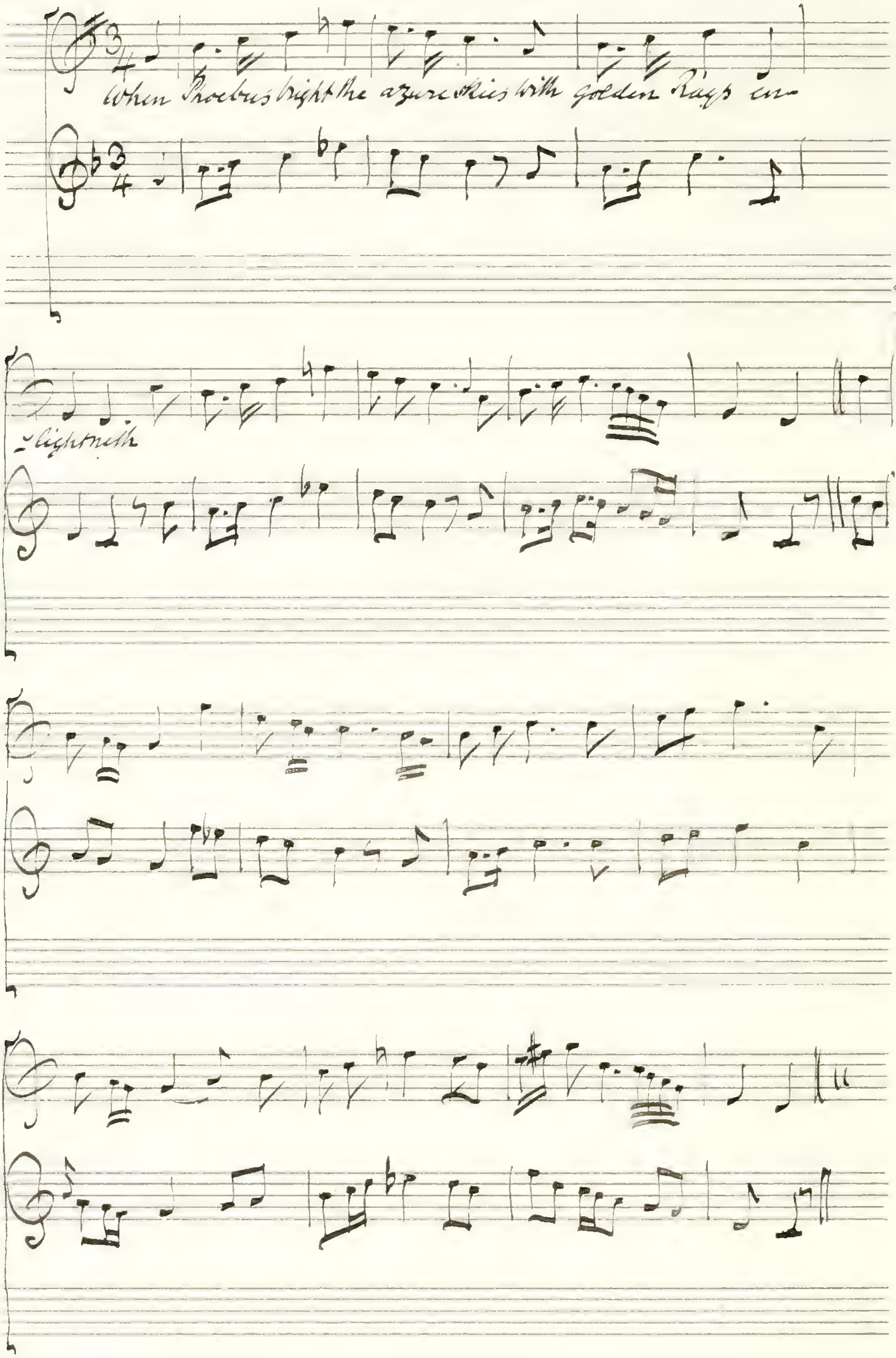
Words Tea Tab: Misc: I. 32.

The (auld) yellow hair'd Laddie—


The yellow hair'd laddie sat doon on yon brae Cries milk the ewe's lassie let
nane o them gae And ay she milked and ay she sang The
yellow hair'd laddie will be my gude man.

(11)

Leader Haughs and Yarrow

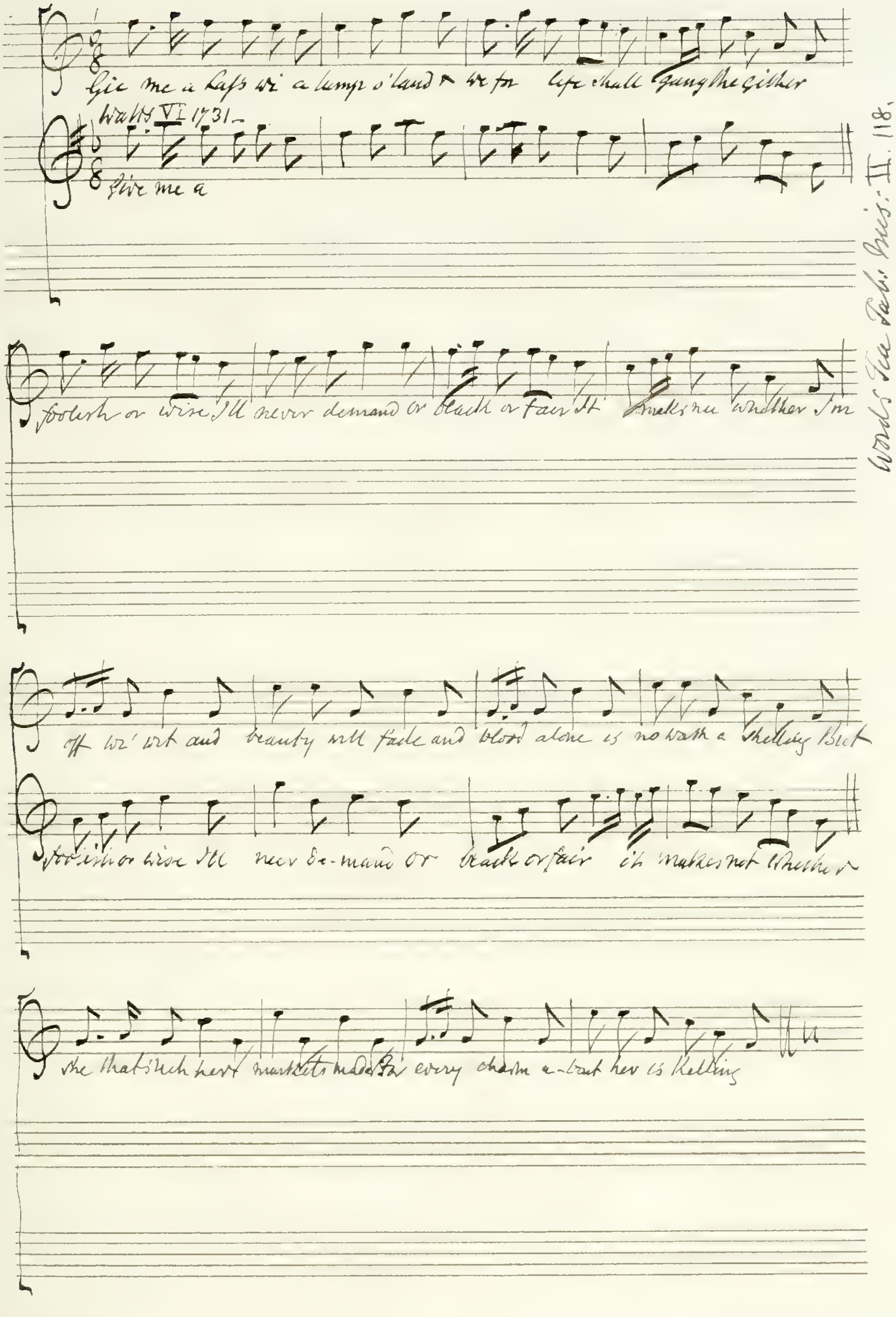

When Phoebus bright the azure skies with golden Rays en-
-lightneth

Words Tea Tab: Mis: II. 189—

(12)

A Lass with a Lump of Land

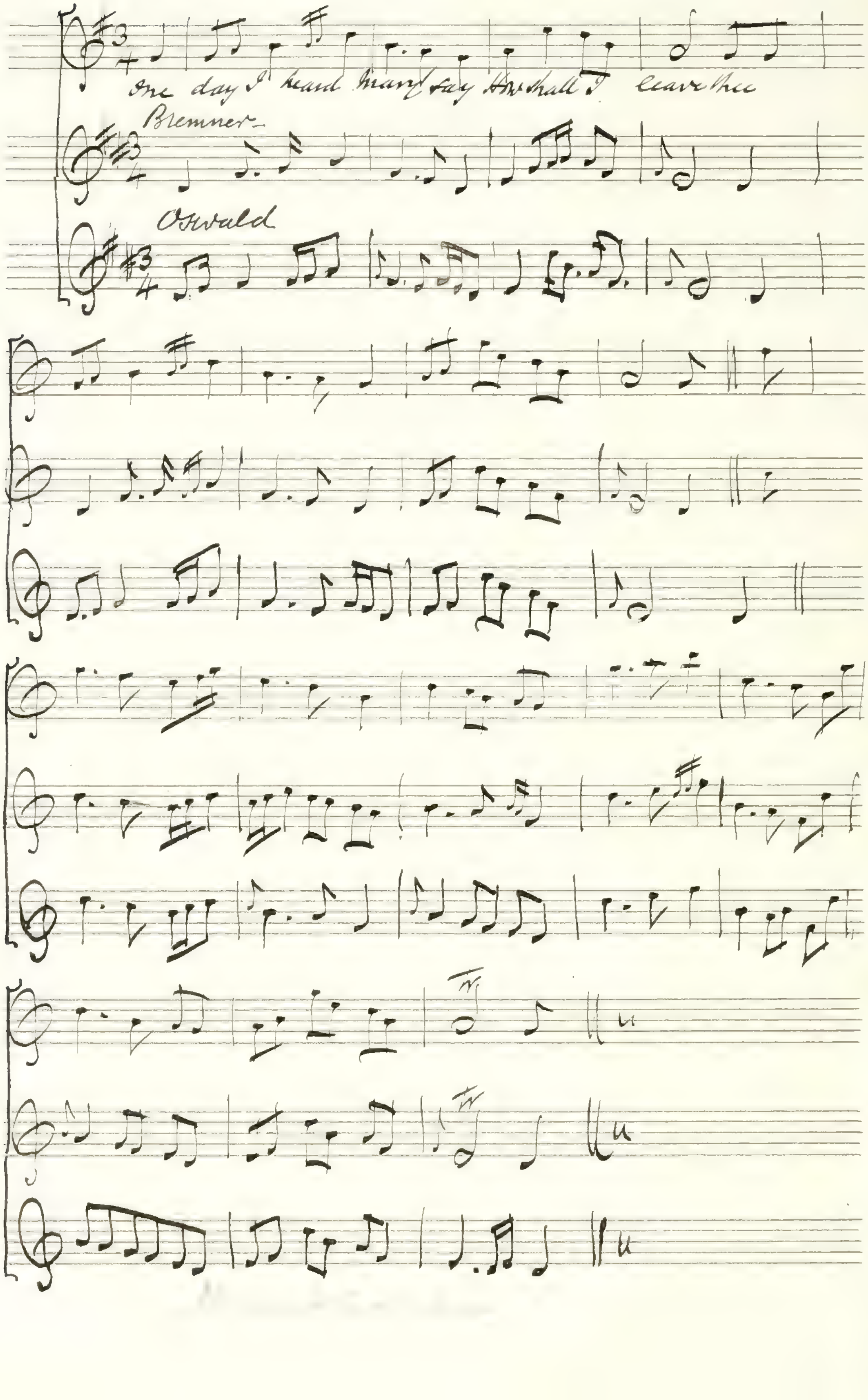
In Watts the parts are
not repeated —


Gie me a Lass wi' a lump o' land & we for life shall gang thegither
Watts VI 1731 –
Give me a
foolish or wise I'll never demand or black or fair it maks na whether I'm
off wi' wit and beauty will fade and blood alone is no worth a shilling But
foolish or wise I'll neer de-mand or black or fair it makes not whether or
she that's rich her markets made for every charm a-bout her is killing

Words Tea Tab: Mis: II. 118.

(13)

One day I heard Mary say – (I'll never leave thee)


One day I heard Mary say How shall I leave thee
Bremner–
Oswald
tr
tr

Wod's Tea Tab: Misc: II. 135.

She rose and let me in —

This song was certainly written by Tom D'Urfey and was published in a thin small 8vo vol. (London—Hindmarsh 1683) entitled "Poems and Songs by Thomas D'Urfey—Gent:"— It was also printed in Playford's "Choice Ayres and Songs, to sing to the Theorbo-Lute, or Bass Viol: being most of the Newest Ayres and Songs, sung at Court and at the Public Theatres. Composed by several Gentlemen of his Majesty's Music and others. The Fourth Book— Printed &c 1683"— Ritson is quite right when he says "It is an English song and has been Scotified by the Scots themselves"— The claim made by Stenhouse that it was written by Semple is entirely groundless, there is no proof whatever by any early copy or early claim— It was first printed in Scotland by Allan Ramsay in 1724. (Tea Tab: Mis:)—

There is some diversity in the first stanza in different editions; Playford's is as under—

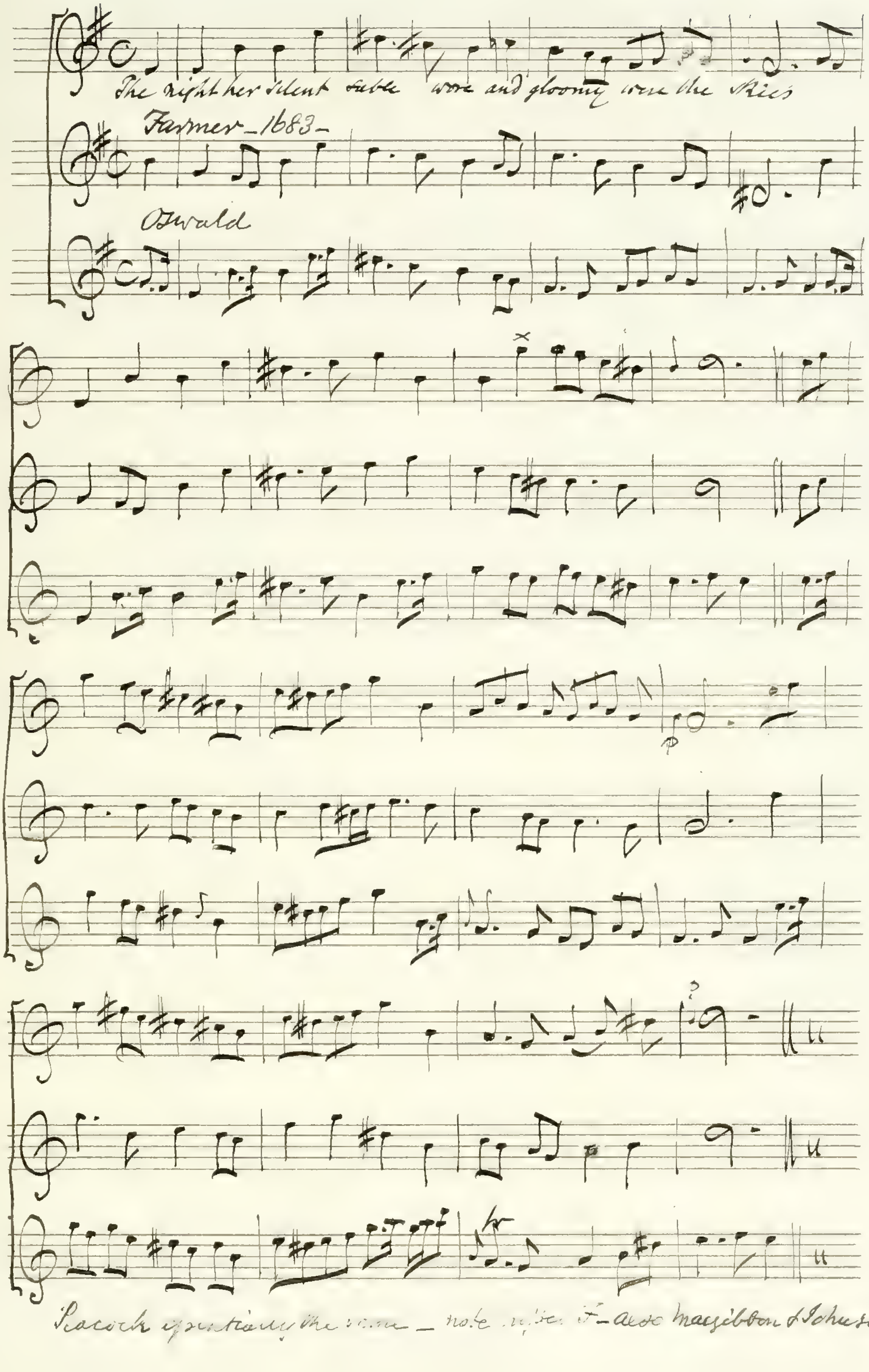
The night her blackest sables wore
And gloomy were the skies
And glittering stars there were no more
Than those in Stella's eyes:
When at her Father's gate I knock'd
Where I had often been
And shrouded only with her smock
The fair one let me in.

Words by D'Urfey Songs & Poems 1683—

(14)

She raise and loot me in—

Words by D'Urfey — Songs & Poems 1683 — music by Thos Farmer?—


The night her silent sable wore and gloomy were the skies
Farmer—1683—
Oswald

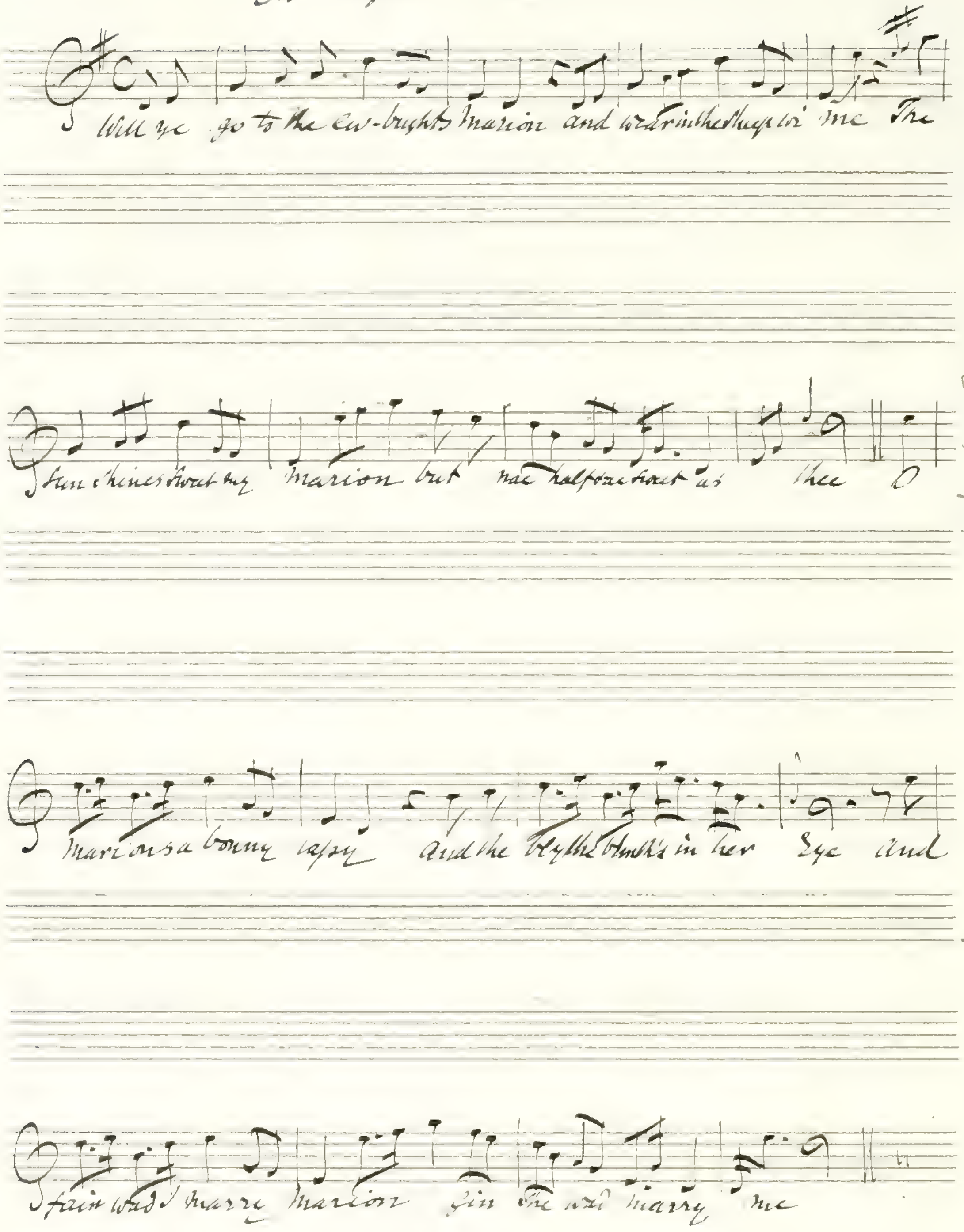
Words Tea Tab: Misc: II. 128.

Peacock questionably the same — note after F — also Macgibbon & Johnson—

(15)

Ew-bughts Marion –

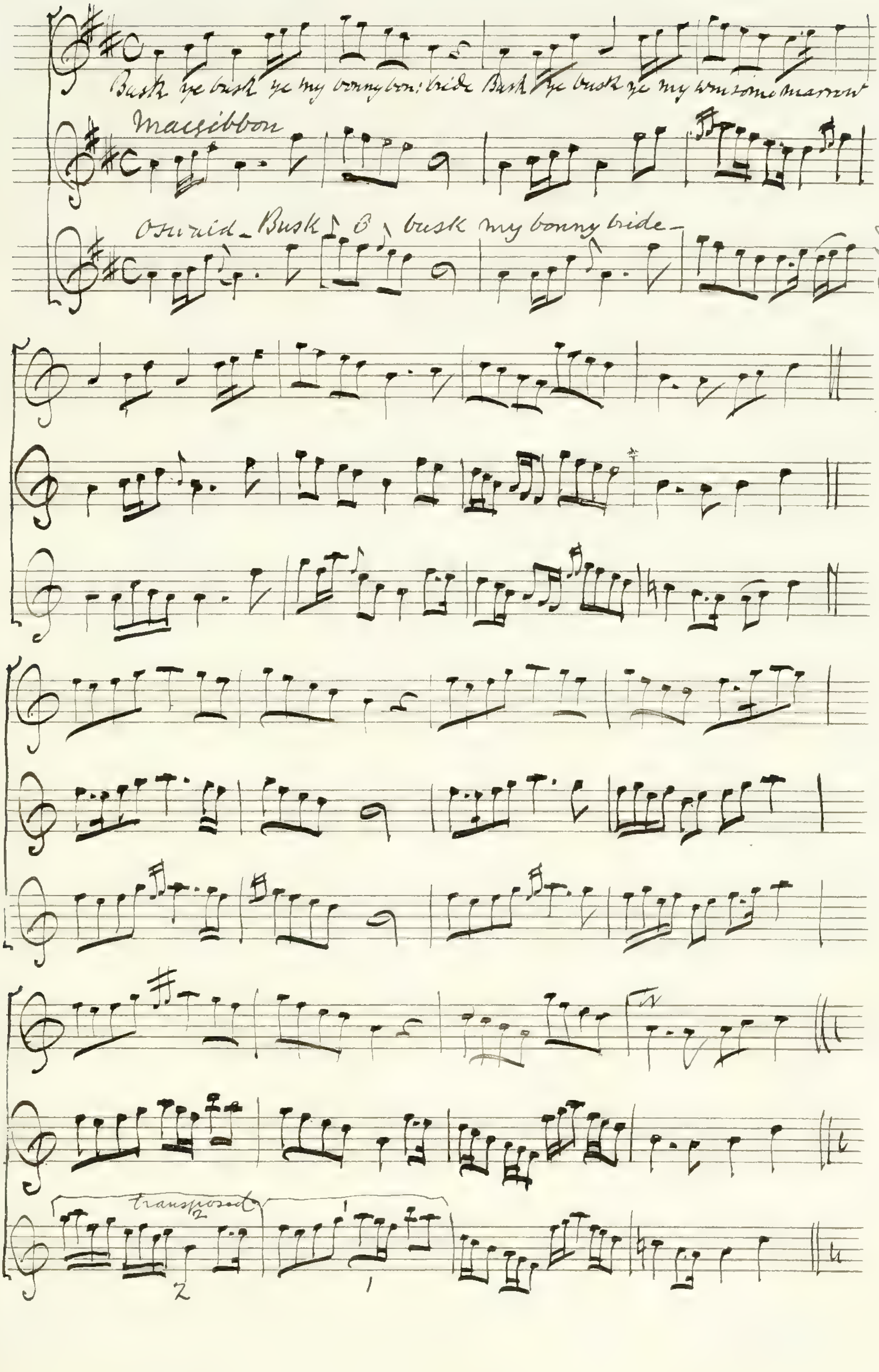
See Dean Christie's Ballads for sets both major & minor. –


Will ye go to the Ew-bughts Marion and wear in the sheep wi' me The
sun shines sweet my Marion but nae half sae sweet as thee O
Marion's a bonny lassie and the blythe blink's in her Eye and
fain wad I marry Marion gin she wad marry me

Words. Tea Tab. Misc: I. 84.

(16)

The Braes of Yarrow

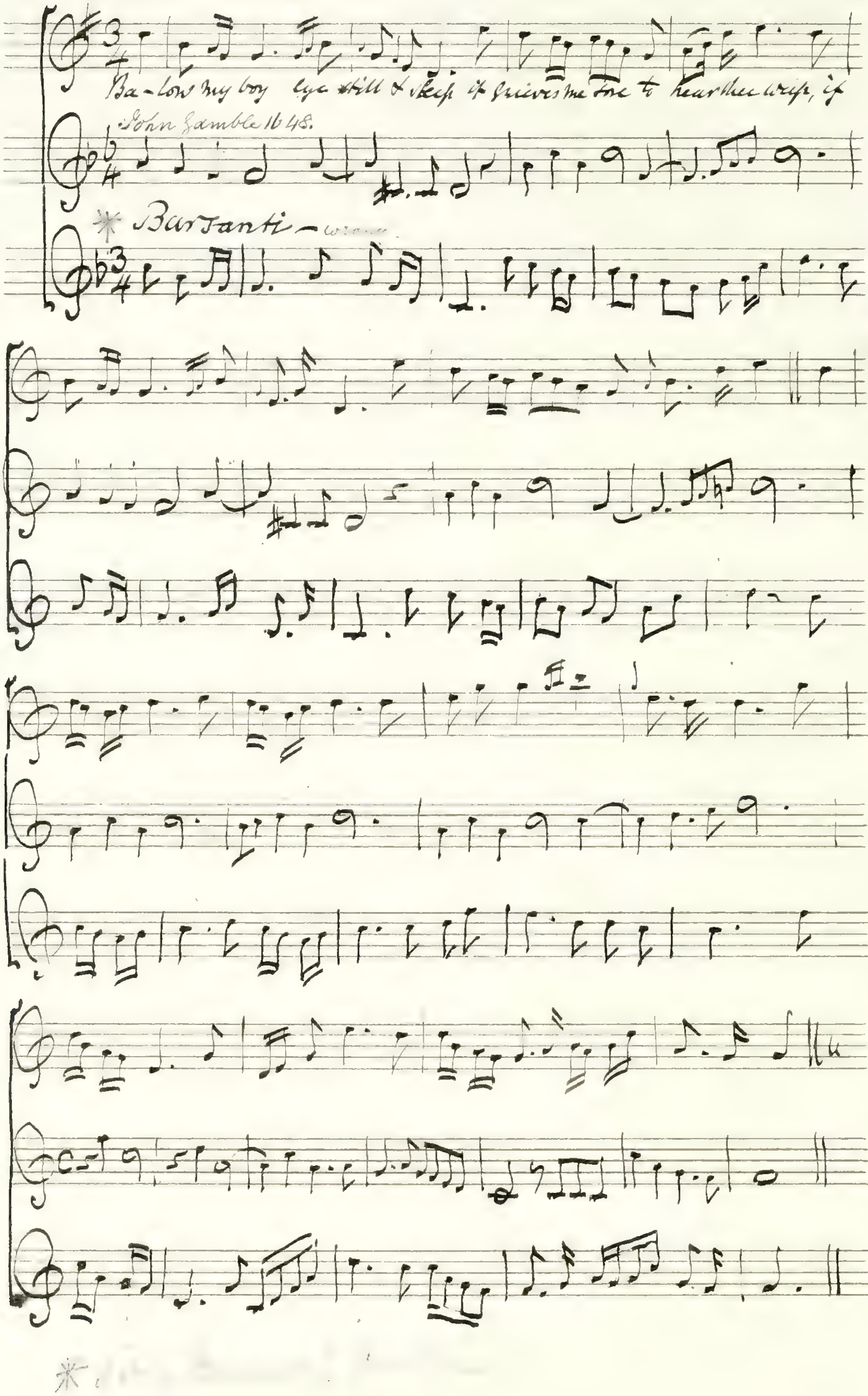

Busk ye busk ye my bonny bon: bride Busk ye busk ye my winsome marrow
Macgibbon
Oswald_Busk ye O busk my bonny bride_
transposed
2
2
1

Words Tea Tab: Misc: II 235.

(17)

Lady Ann Bothwell's Lament

The second version is from Dr Rimbault's Musical Illustrations of Percy's Reliques 1850
Air from a folio MS. with the autograph of John Gamble a playhouse musician of the period 1648.

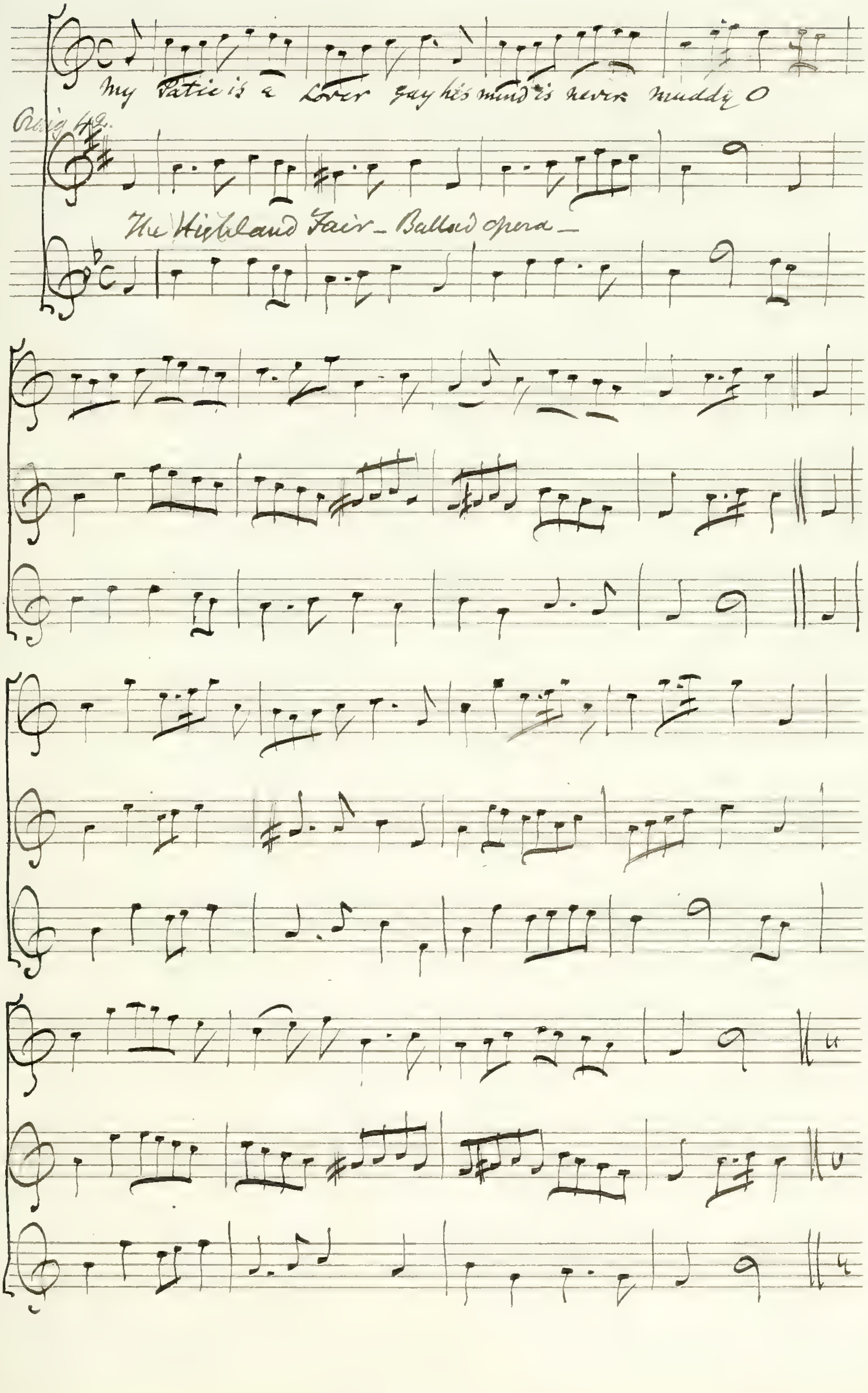

Ba-low my boy lye still & sleep it grieves me sore to hear thee weep, if
John Gamble 1648.
* Barsanti –

Words Tea Tab: Mis: II. 125 –

* [illegible]

(18)

Corn Rigs are bonny


My Patie is a Lover gay his mind is never muddy O

Raig 42.

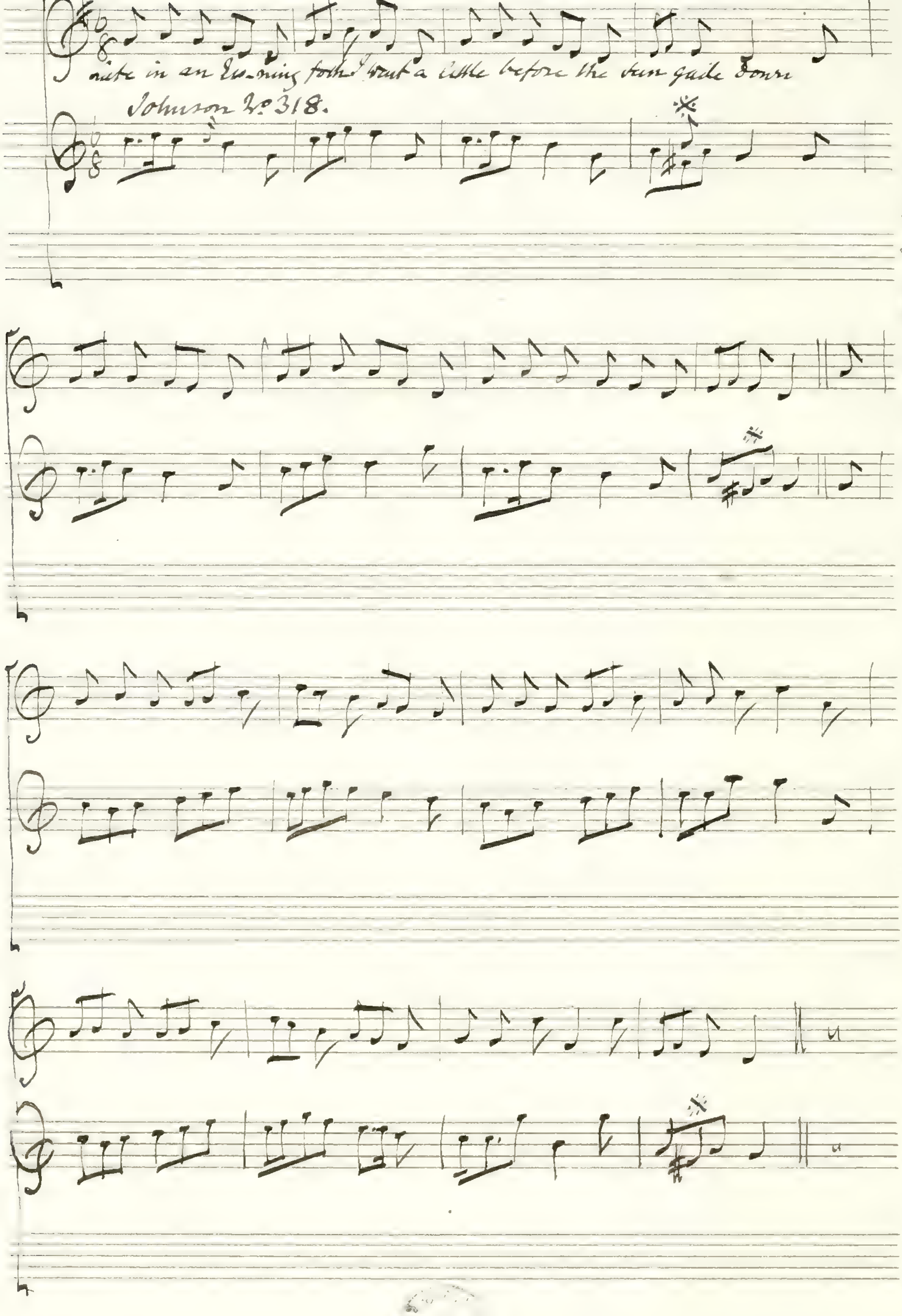
The Highland Fair – Ballad opera –

Words Tea Table Mis: II 134.

Tune_Jenney was tall – English – W.L.

(19)

The Auld Gudeman — with minor 7th ending on the key note.

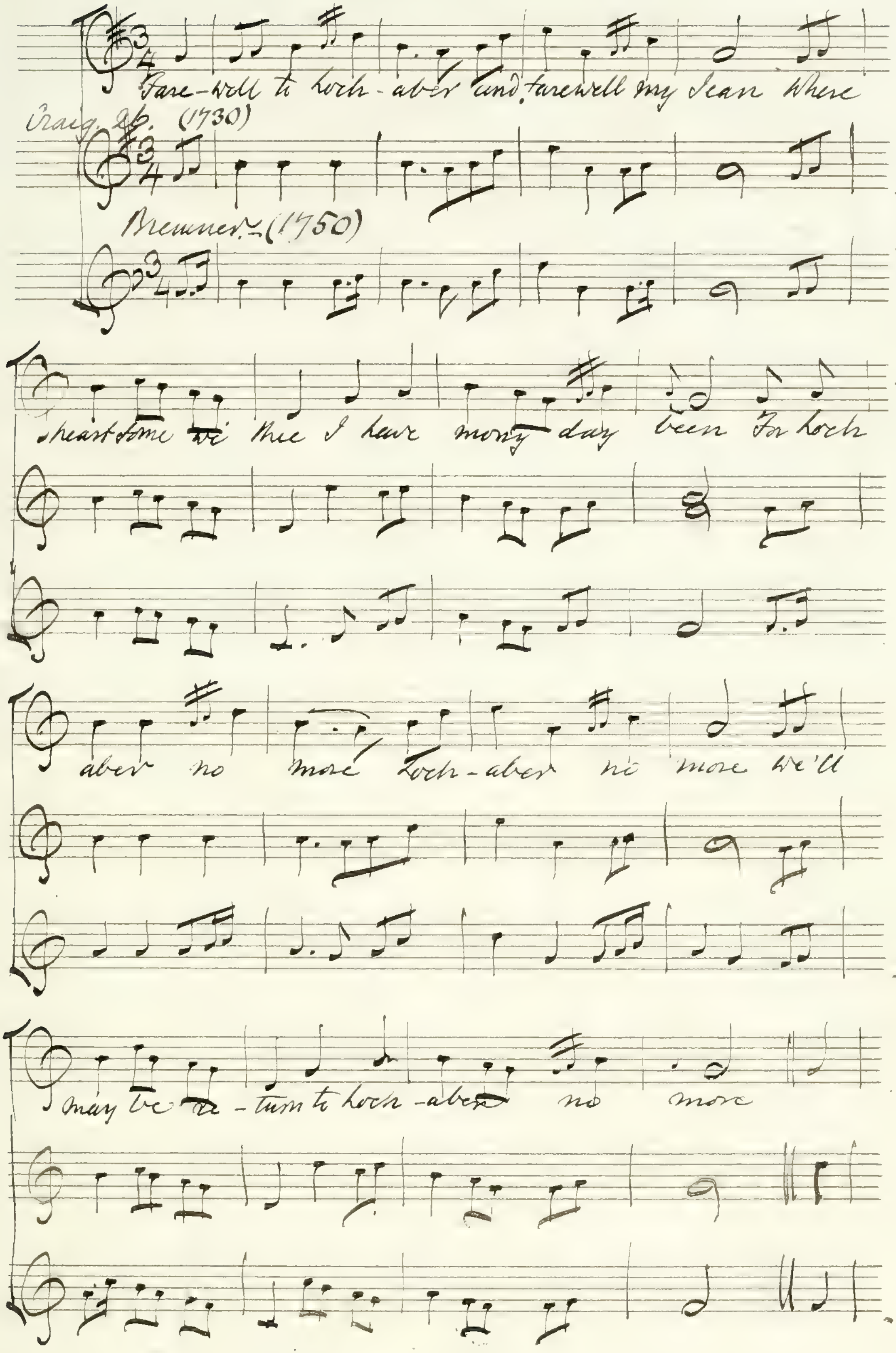

Late in an Ev-ning forth I went a little before the sun gade down

Johnson No 318.

Words See Pub. Mus: 115 —

(20)

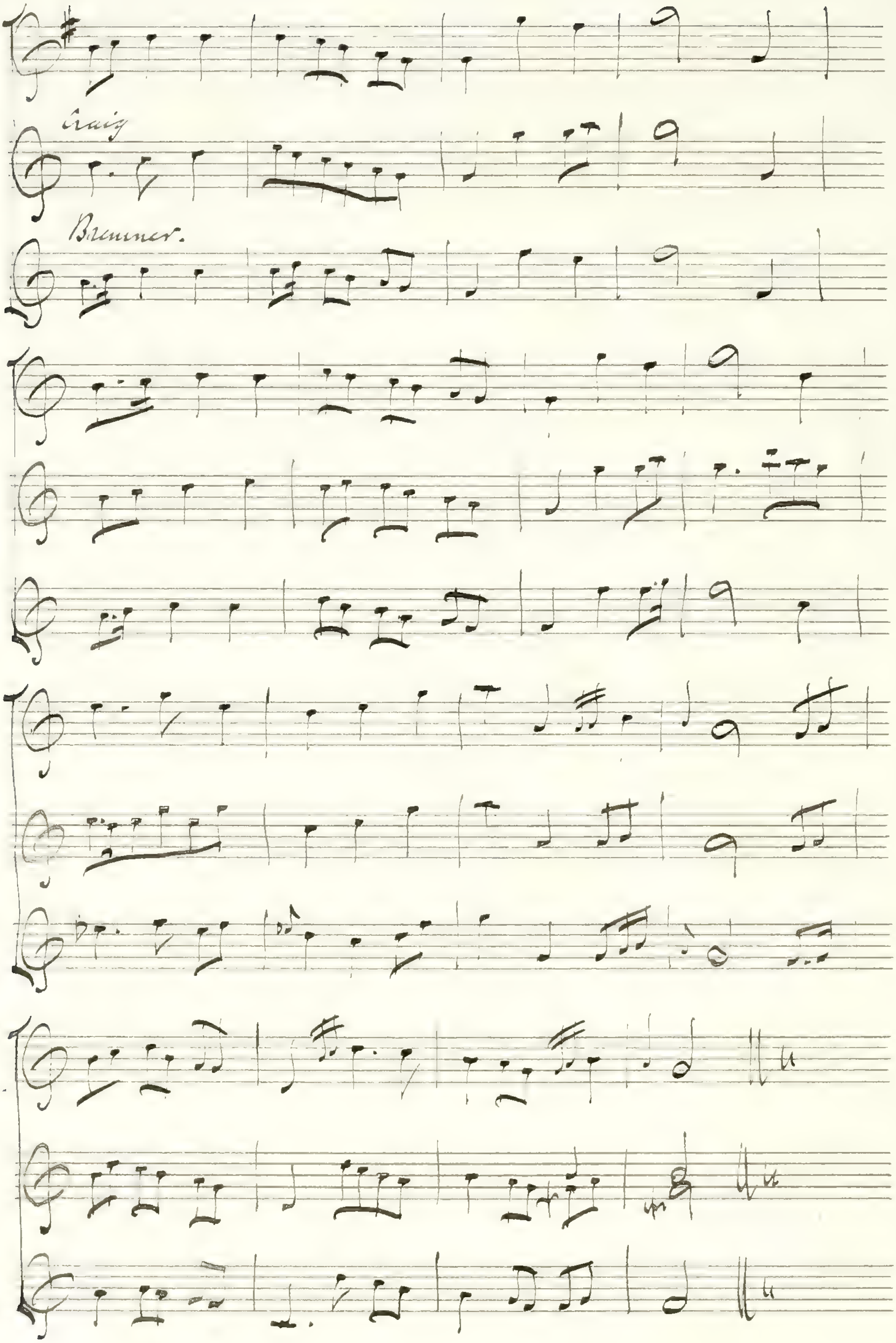
Lochaber — (orig: for two voices)


Fare-well to Loch-aber and farewell my Jean Where
Craig. 26. (1730)
Bremner — (1750)
heartsome wi' thee I have mony day been For Loch
aber no more Loch-aber no more We'll
may be re - turn to Loch-aber no more

Words Tea Tab: Misc: II 114.

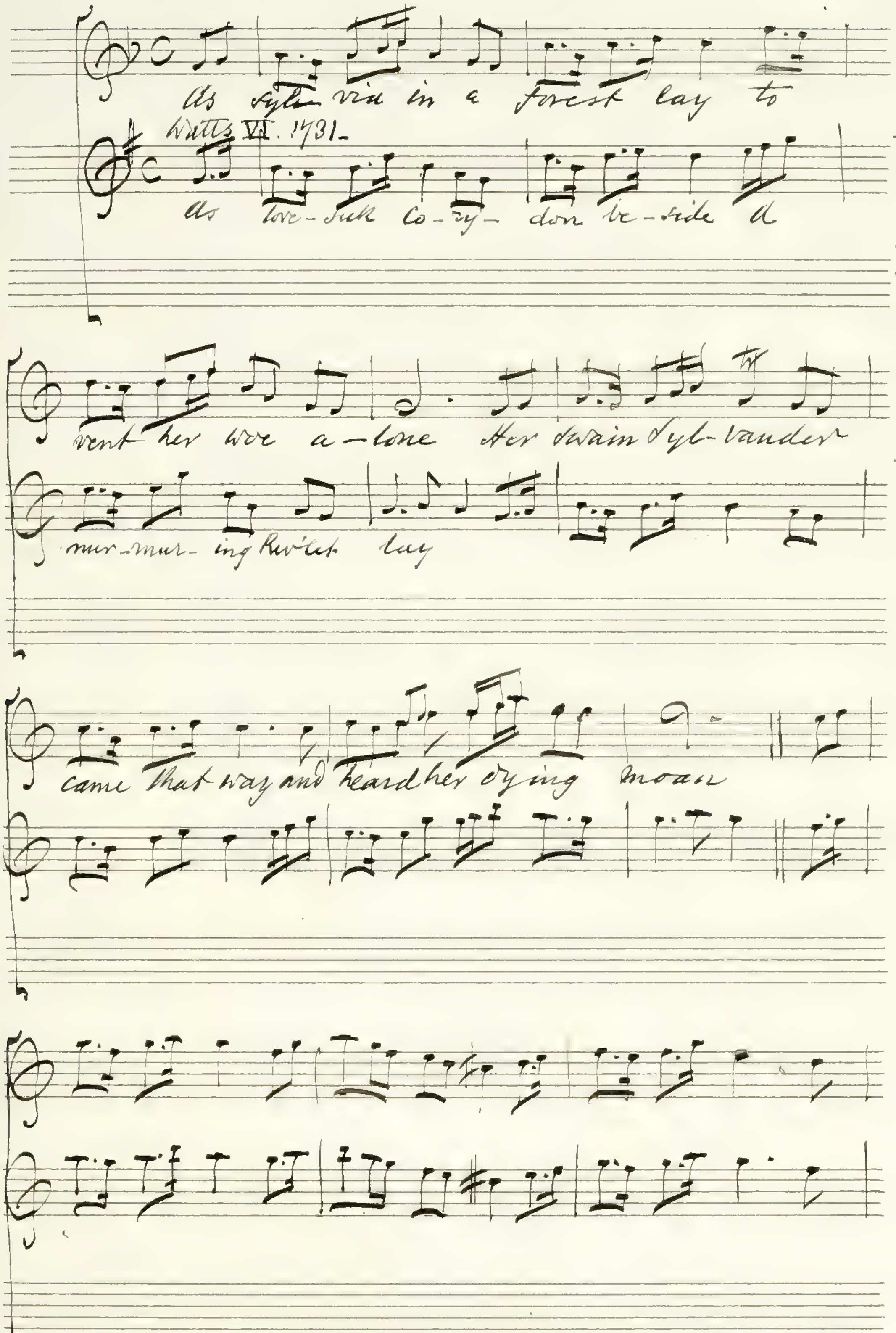
See page 148 — & Vol II 92 —
and — 181 —

(20)
Cont^d.


Craig
Brenner.

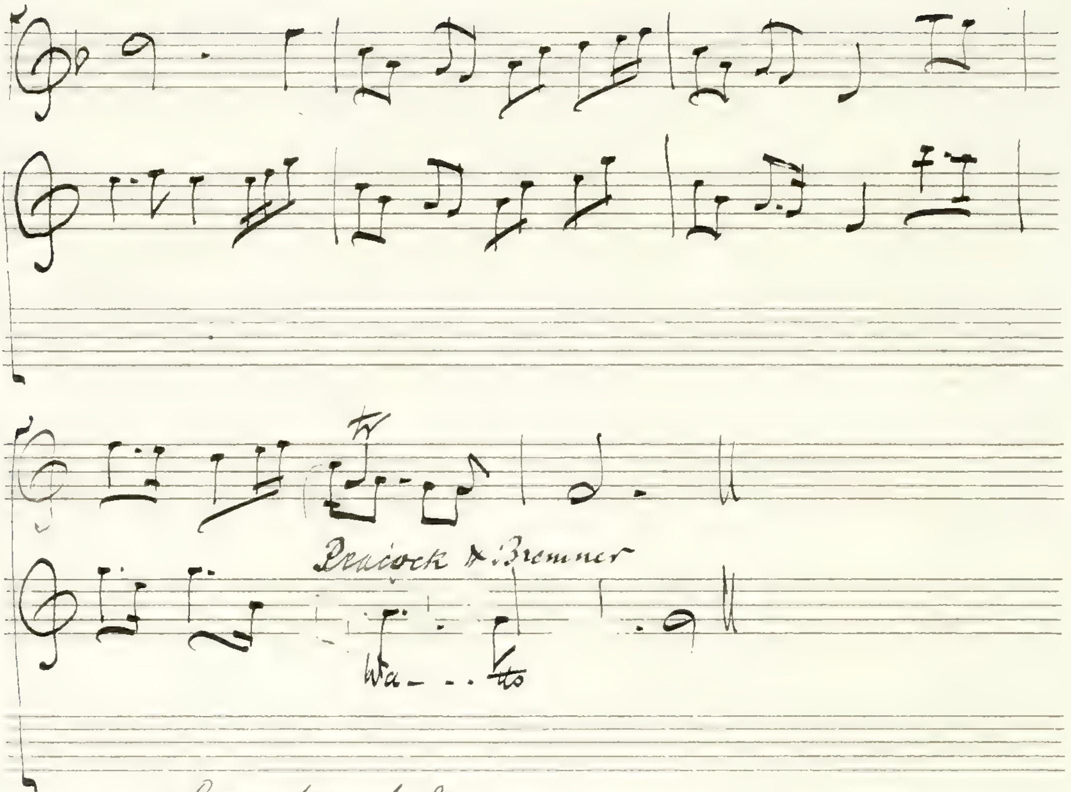
(21)

To the Tune of Pinky House

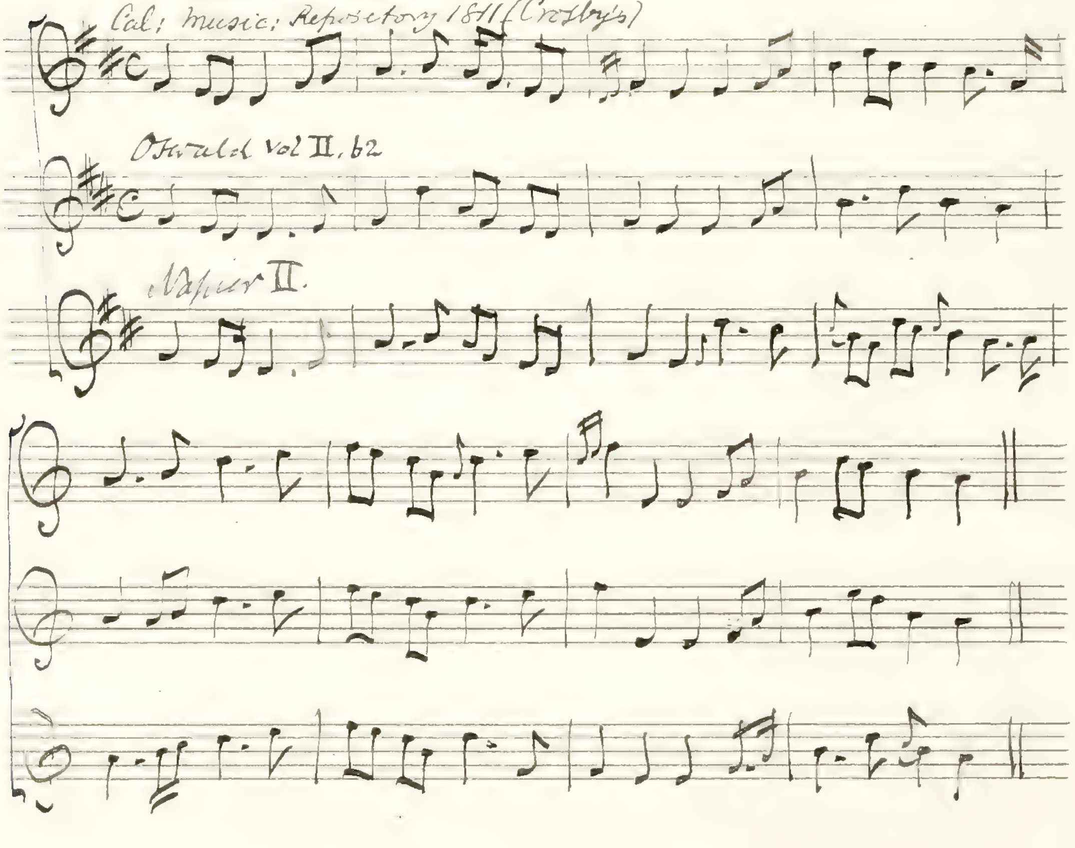

As Syl- via in a forest lay to vent her woe a-lone Her swain Syl-vander came that way and heard her dying moan
Watts VI. 1731.
As love-sick Co-ry- don be-side a mur-mur- ing Rivlet lay

Words Tea Tab: Misc: I. 61.

(21)
Cont.d

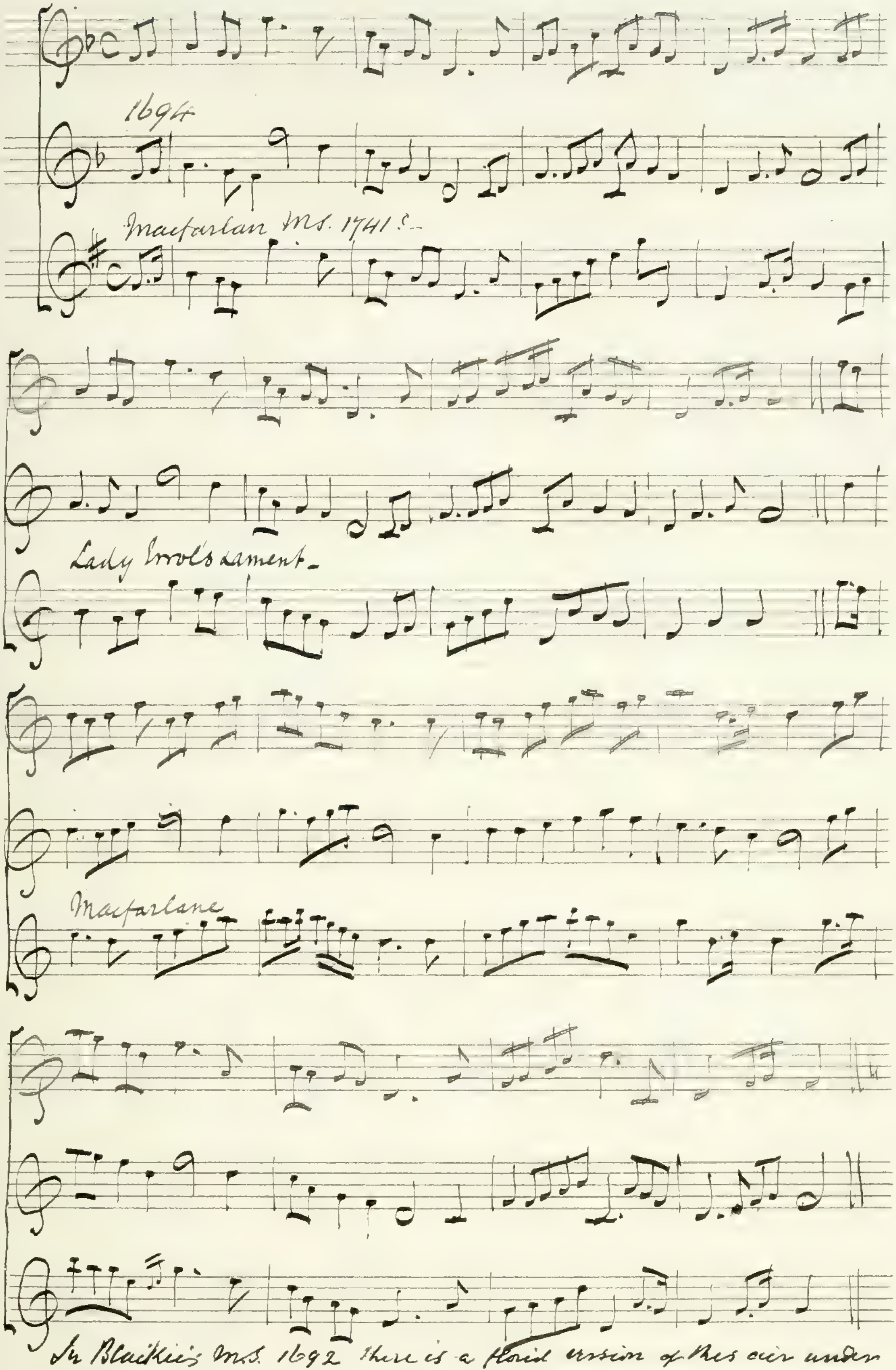

Peacock & Bremner
Wa - - . tts

Braw braw lads


Cal: music: Repository 1811 (Crosby's)
Oswald vol II, 62
Napier II.

When absent from the Nymph I love –

The second Version is from Wm. Graham's MS. Flute book – 1694 – where it is in the key of C, and in 3/4 time –


1694
Macfarlan MS. 1741 &c.
Lady Errol's Lament –
Macfarlane

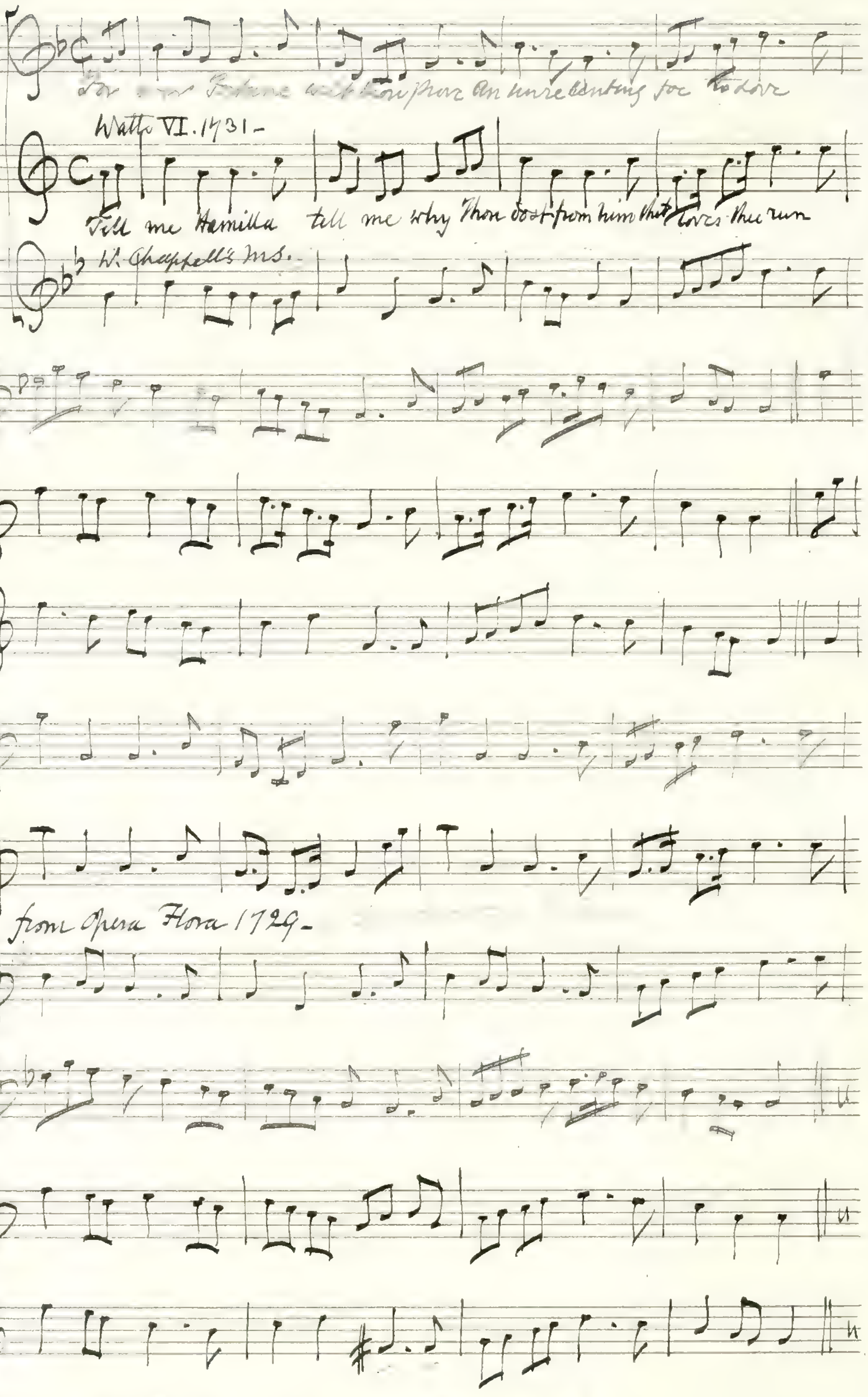
Both in Tea Table Misc: I. 120 – (1871).

Macgibbon names the air "His absence will not alter me"

In Blaikie's MS. 1692 there is a florid version of this air under the name of "My Lady Errol's Lament" – See story of Lady Errol in C. K. Sharpe's Ballad Book – Four bars of it are given above –

(23)

[illegible]


For ever Fortune wilt thou prove An unrelenting foe to love
Tell me Hamilla tell me why Thou dost from him that loves thee run

Watts VI. 1731 –

W. Chappell's MS.

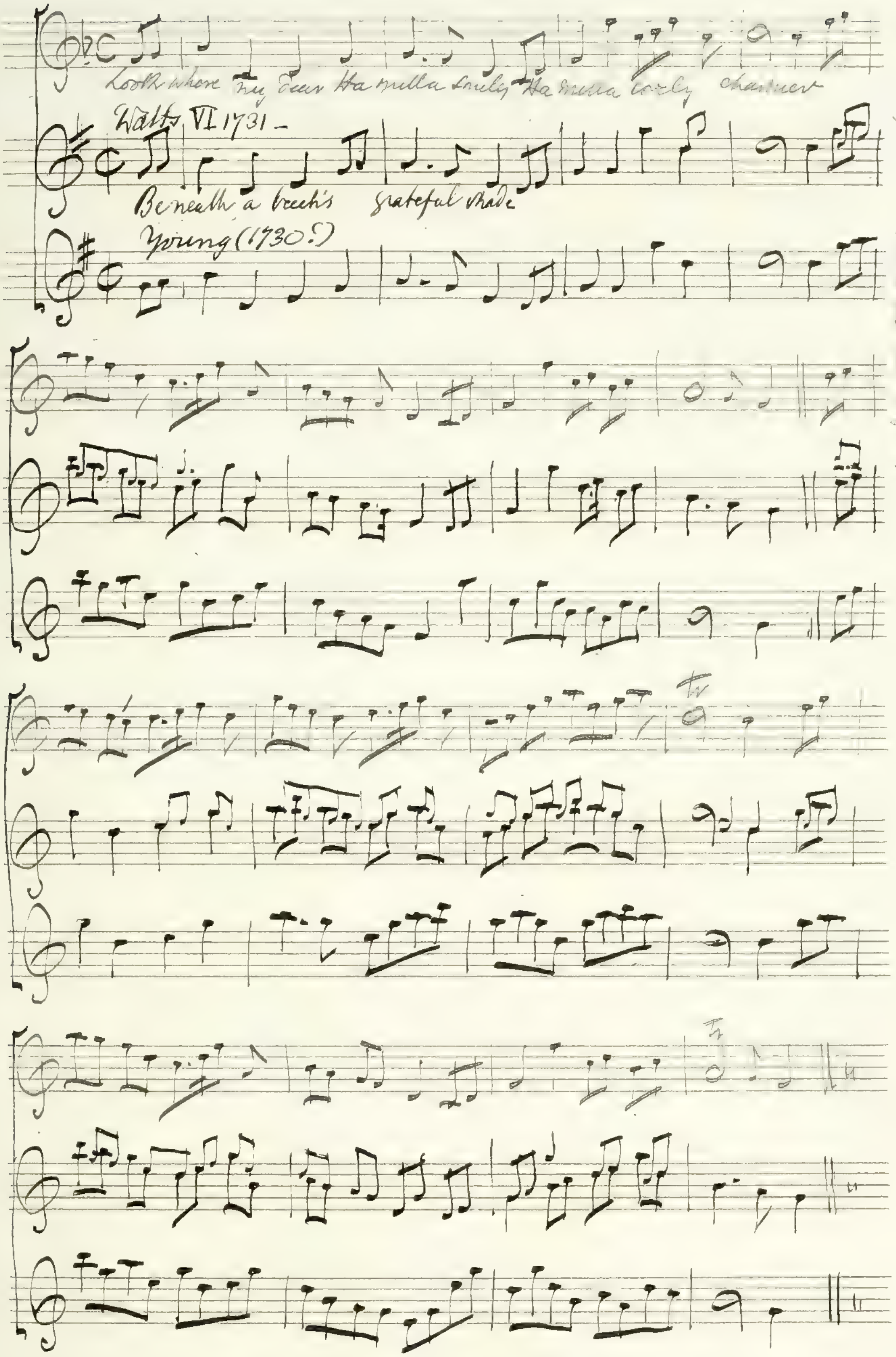
from Opera Flora 1729 –

No. 3 is from W. Chappell's MS. Scotch airs in Ballad Operas (Generous Free Mason – Village Opera – Highland Fair &c) –

words by Thomson

124.

The bonniest Lass in a' the Warld –


Look where my dear Hamilla smiles Hamilla lovely charmer
Watts VI 1731 –
Beneath a beech's grateful shade
Young (1730?)
tr
tr

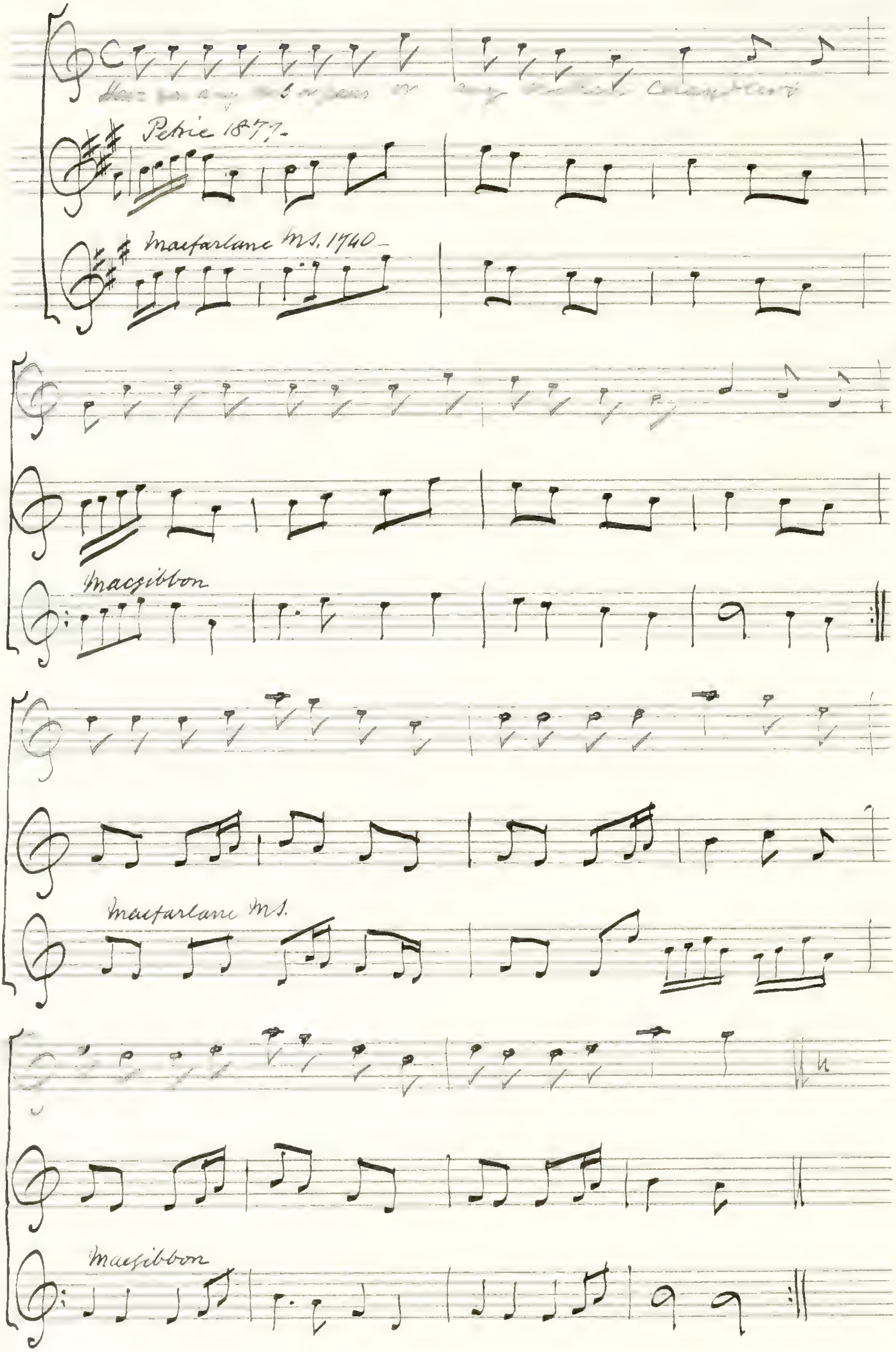
[illegible] I. 18 – (1891)

The alterations in No. 2 show the Macfarlan MS. version 1740 –
The 3d. Version is from John Young's Collection (See page 13 of this MS.)
this work is printed on one side only of the paper

(25)

Clout the Cauldron

No 2 is from Petrie's Ancient Music of Ireland – arr: by Hoffmann 1877 – It is named "About the Cauldron": –


Have you any pots or pans or any broken chandlers
Petrie 1877 –
Macfarlane MS. 1740 –
Macgibbon
Macfarlane MS.
Macgibbon

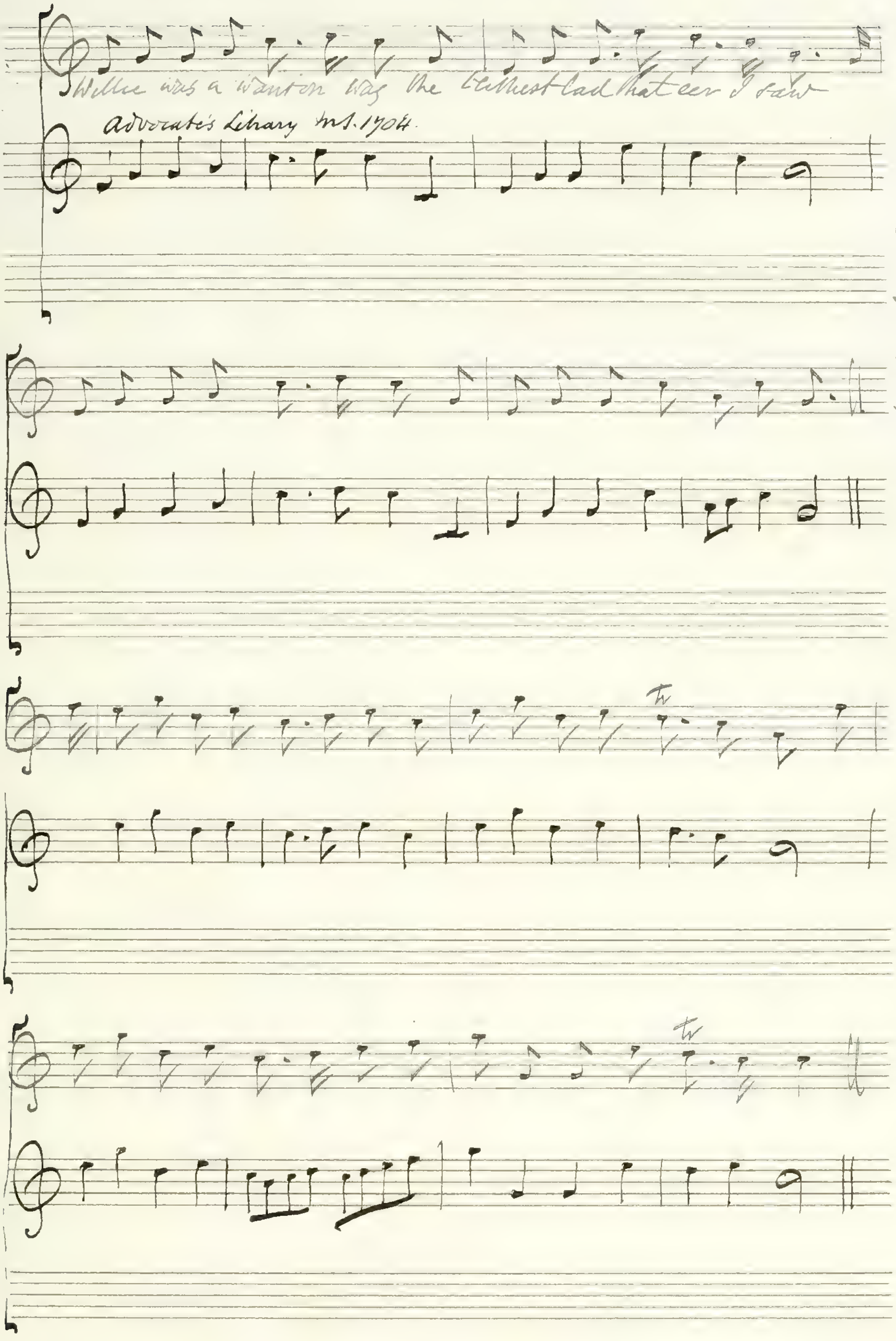
On the third Stave there are two versions – Macgibbon's which has repeats: in the original, thus leaving room for the first half of each part in the Macfarlan MS. – the second part is as usual very florid –

Words in Tea Tab: Mis: I. 99 – (1871)

(26)

Willy was a wanton wag —

1707 is named in the MS. Lady Strathallan's Tune —


Willie was a wanton wag the blithest lad that eer I saw
Advocate's Library MS. 1704.

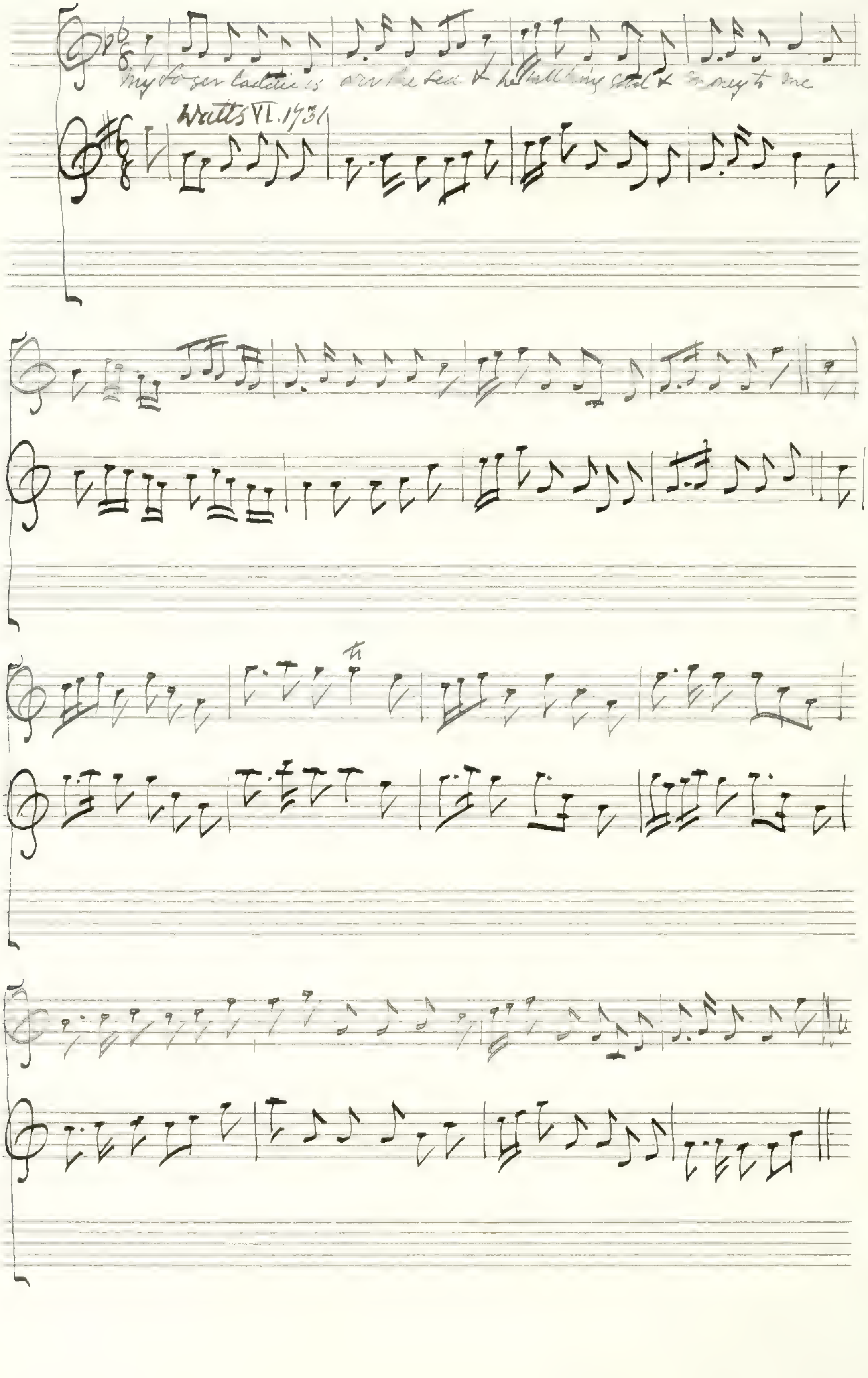
Words Tea Tab. Misc. I. 197 — (1871)

84

(27)

Originally P[illegible]

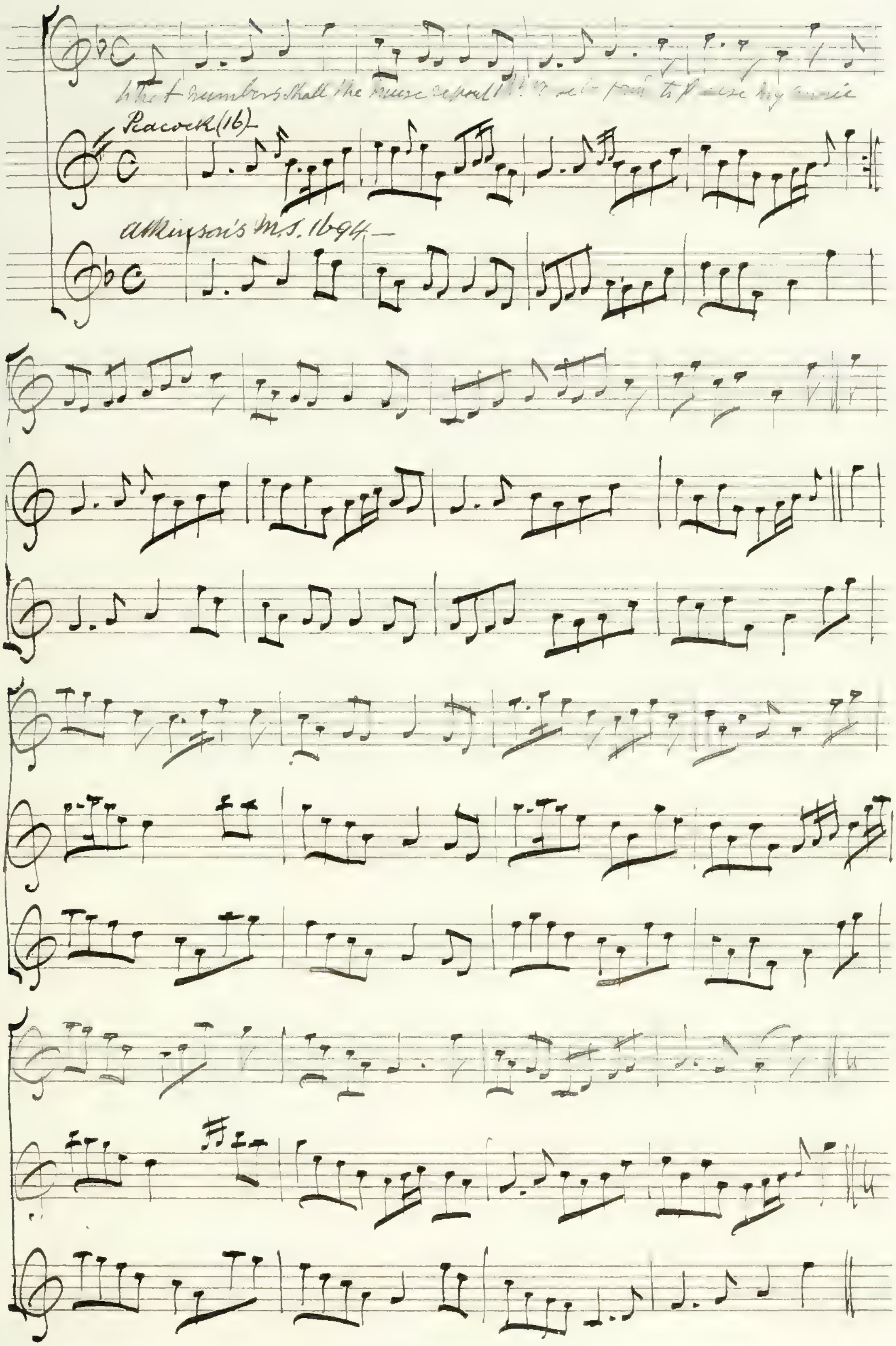
My Sodger Laddie


My sodger laddie is owr the sea & he will bring gold & money to me
Watts VI. 1731
tr

Words Tea Tab: Misc: I 205_(1871)

(28)

Allan Water

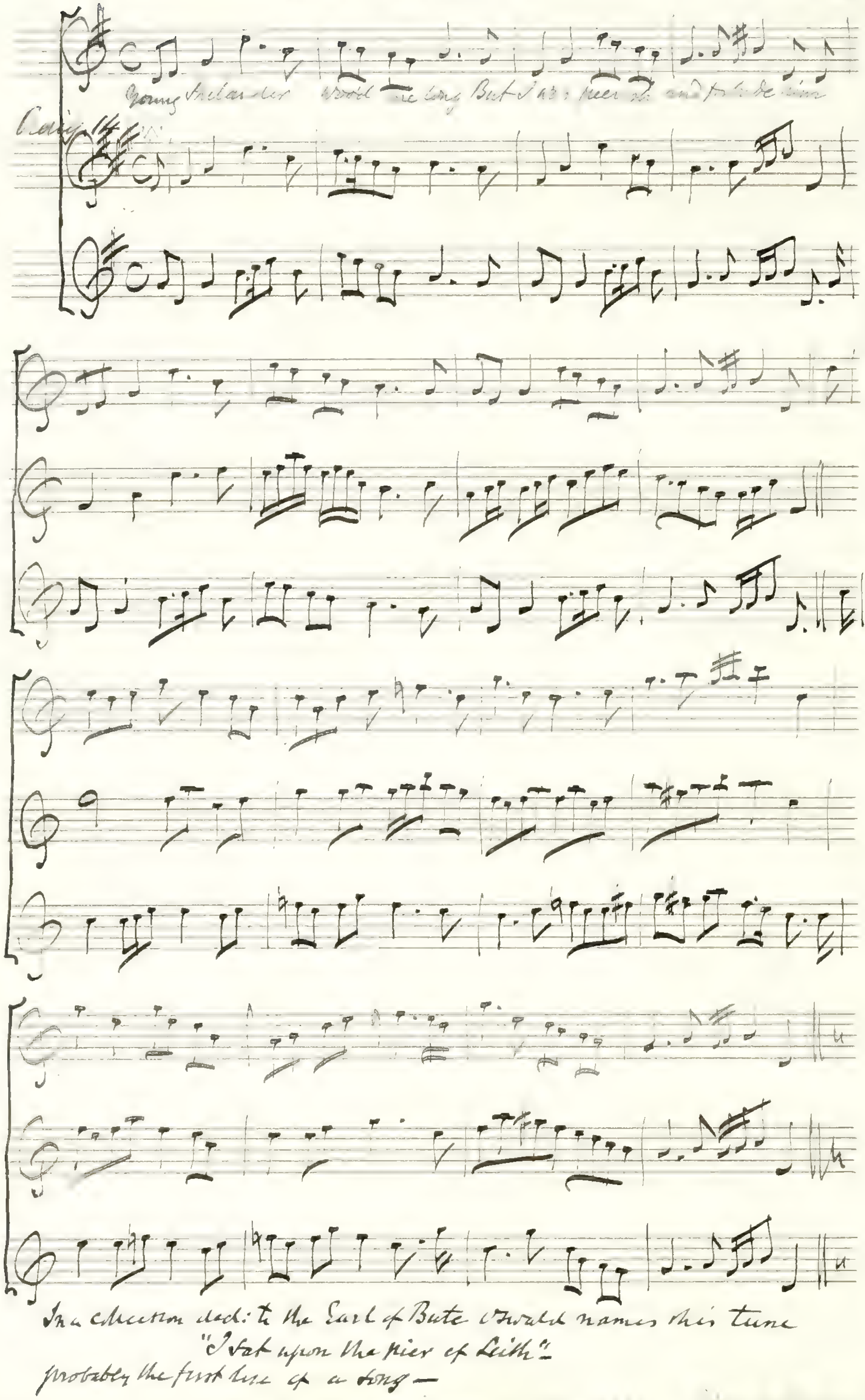

What numbers shall the muse repeat [illegible] to praise my Annie
Peacock (16)
Atkinson's M.S. 1694 –

Words Tea Tab: Mis: I. 88 – (1891)

8t

(29)

Young Philander* — (Headed "Peer of Leith" in the Edin: MS:)


Young Philander woo'd me long But I was peevish and forbade him

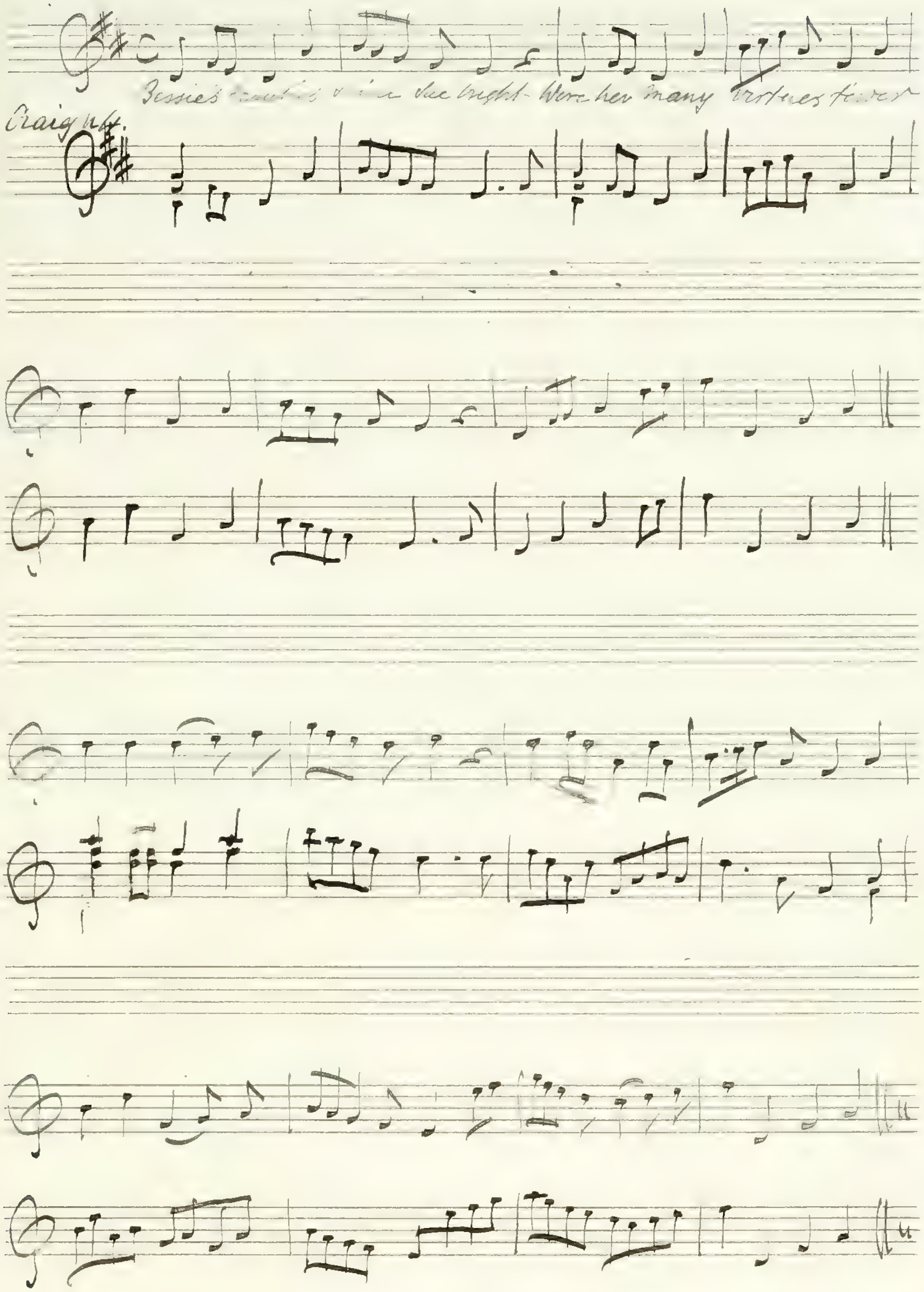
Note by Mr Chappell — This is a song by D'Urfey in "The Famous History of the Rise & Fall of Massaniello — Part 1 — 4to 1700 — The music is by Daniel Purcell His name is to it in Pills to purge Melancholy Vol I 15 (1719) —*

Words in Tea Tab: Mis: I. 199 — (1871) —
The words are certainly, and the tune probably English, but it is not at all the same as that quoted by Mr C — It seems to be a varied version of the air to a "Celia's Reflection" in the Merry Musician Vol II — See MS. Extracts —

In a collection ded: to the Earl of Bute Oswald names this tune
"I sat upon the pier of Leith" —
probably the first line of a song —

84

To the Tune of Bessie's Haggis

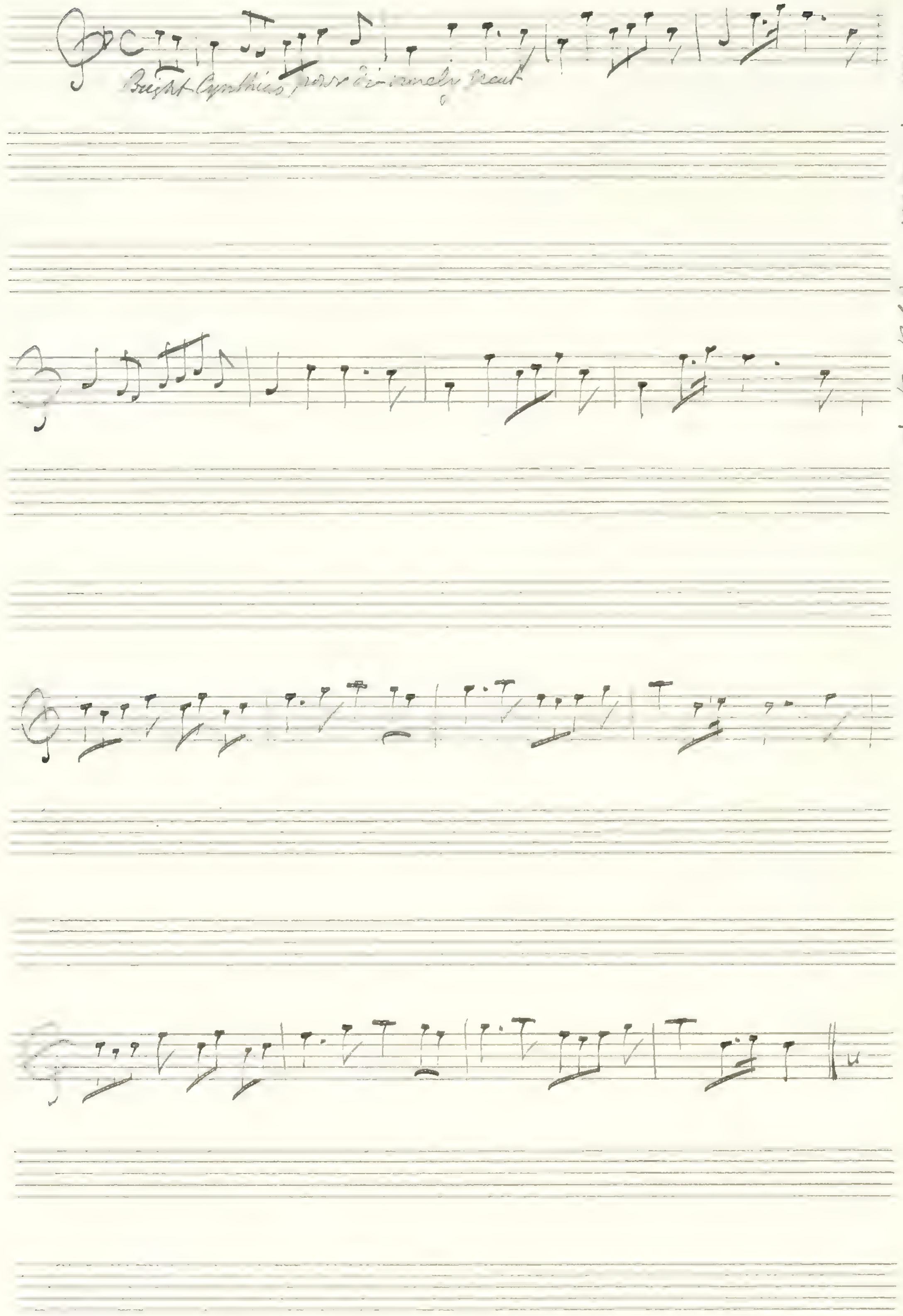

Bessie's beauties shine sae bright Were her many virtues fewer
Craigie

Wats Tea: Tab: Misc Vol I 101 – (1871)

88

31.

To the Tune I fixed my Fancy on her


Bright Cynthia's power divinely great

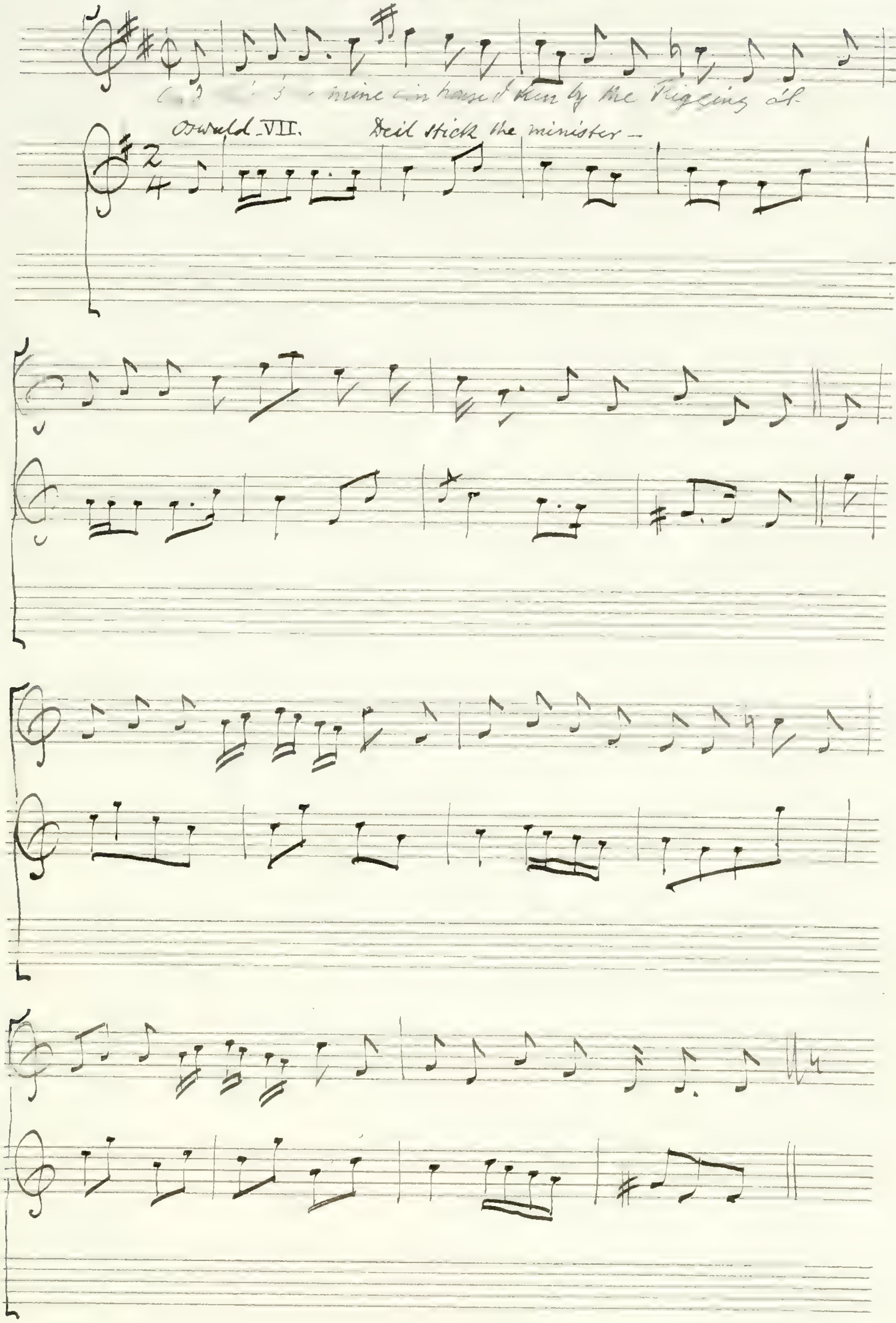
Words Tea Tab: Misc: Vol I. 36 - (18..)

See Roxburghe Ballads Vol VI p 69 'I'll fix my fancy on thee'.

(32)

This is no mine ain House: —

Oswald VII. Deil stick the minister —

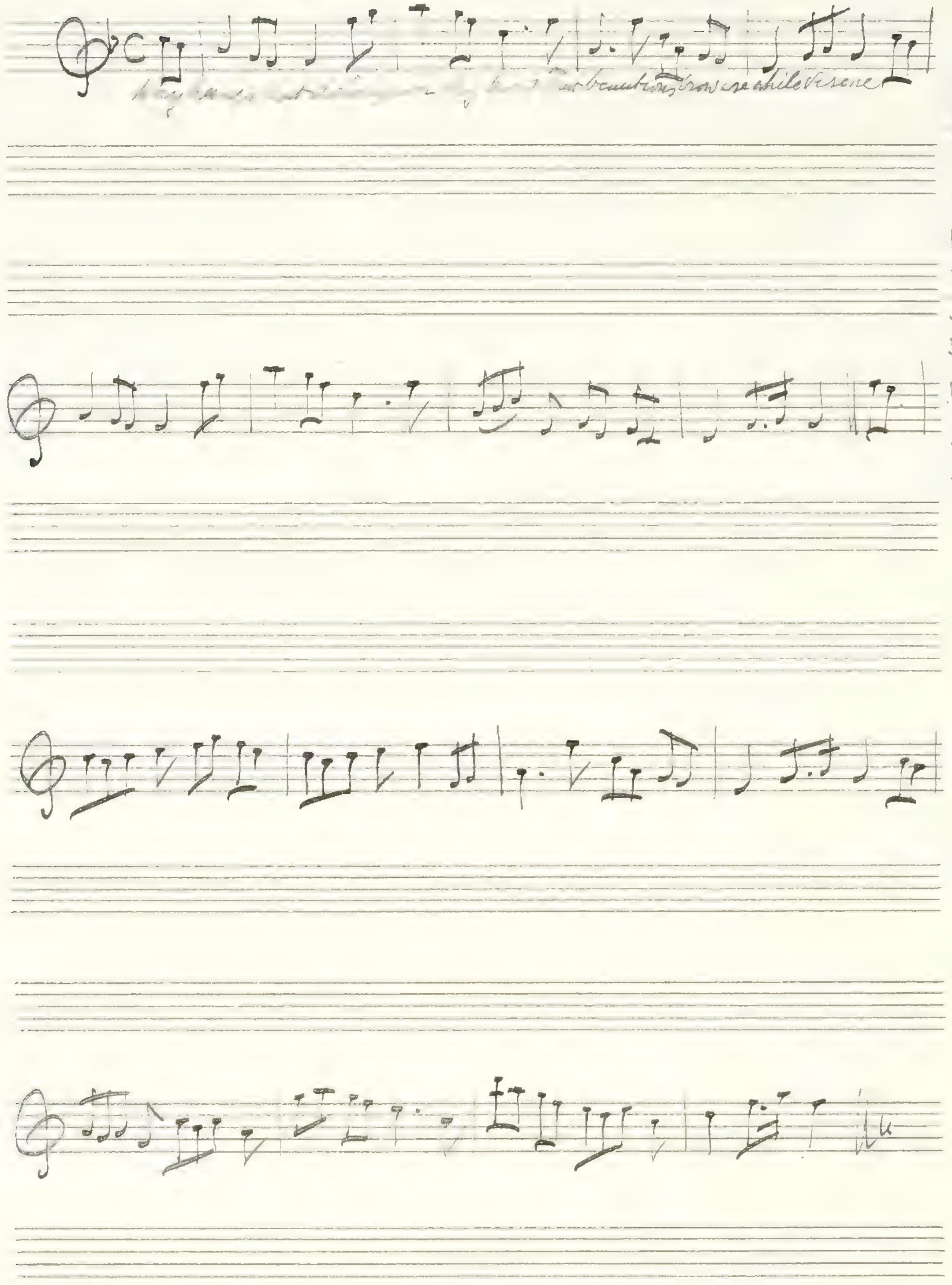

[illegible] mine ain house I ken by the Rigging o't

Words See Pub: Mis: I 93 — (1871)

90

(33)

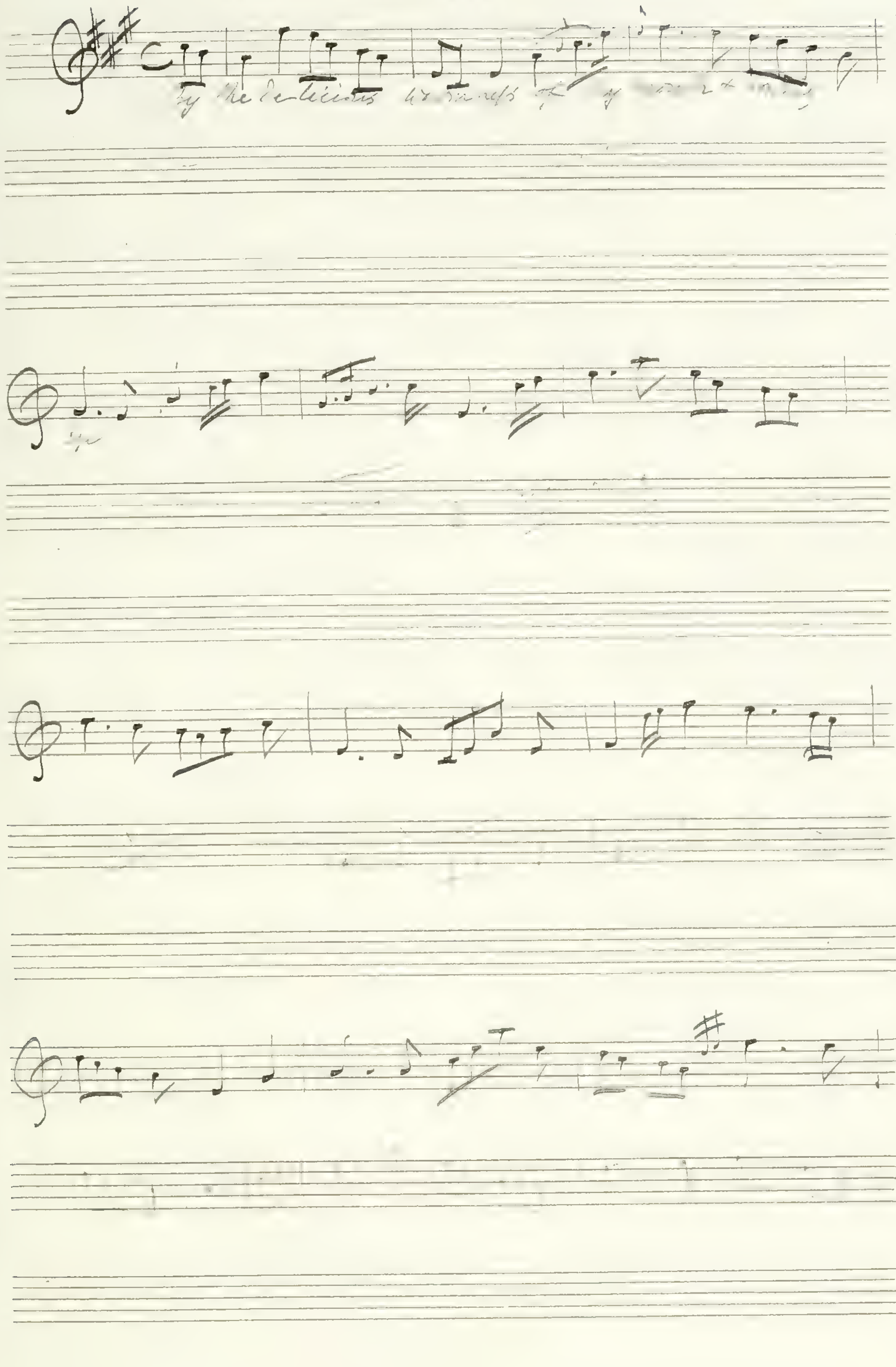
To the Tune of — Halloween —


ar beauties grow sae while ye're ne

Words Tea-Tab: Misc I, 12 – 1 p.

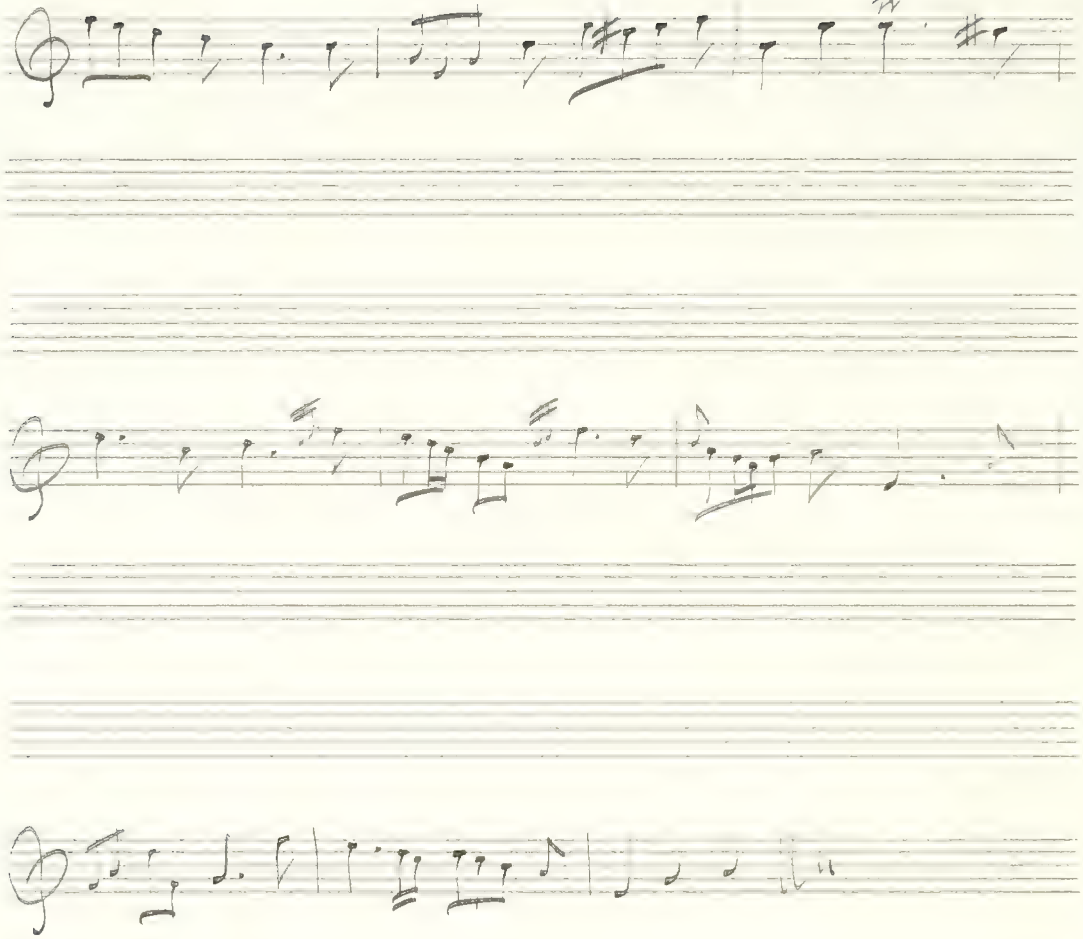
(34)

Patie and Peggy—

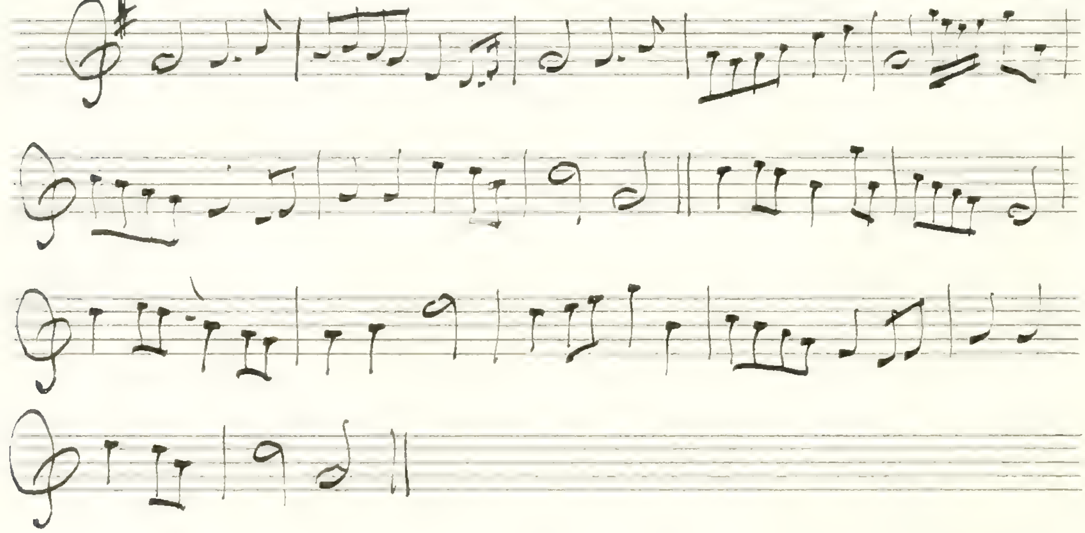

By the delicious warmness of thy mouth

An incomprehensible tune, without rhythm or anything else to recommend it.

Words Tea Tab: Mis: I. 77 (1871)

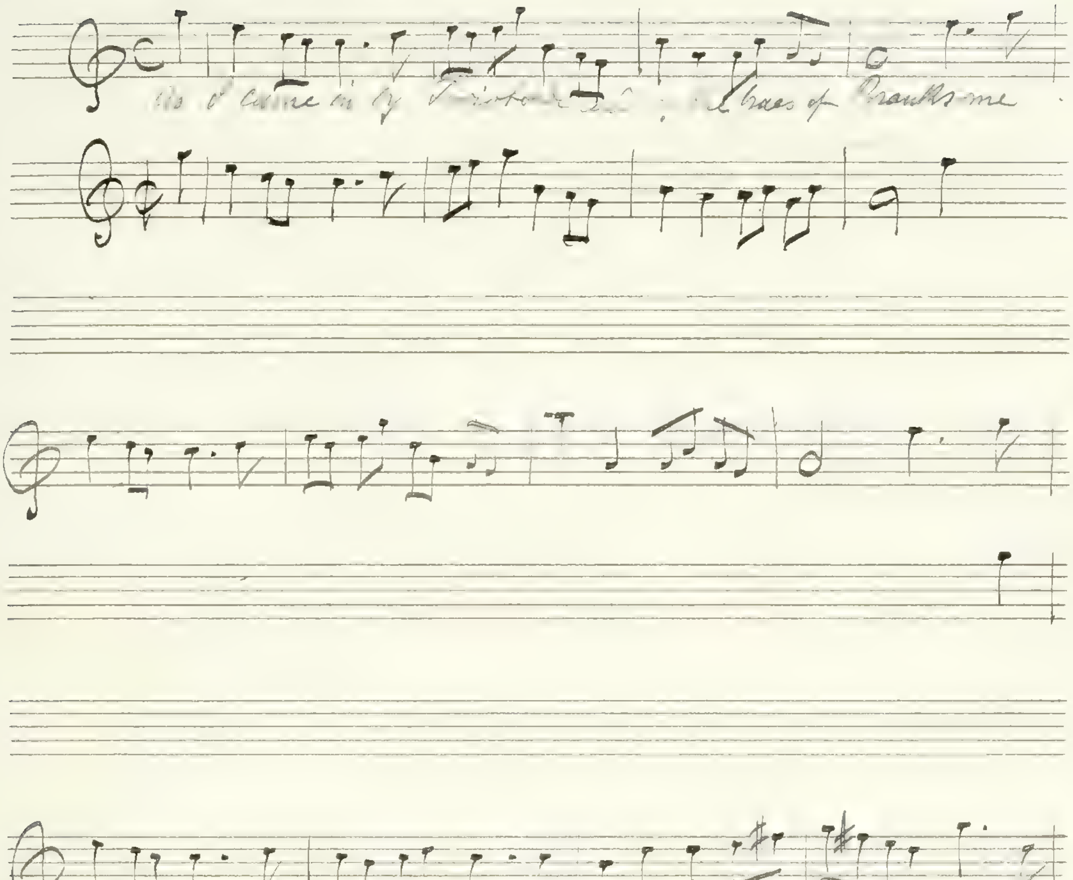


Robin Cushie _ Macgibbon _ [illegible] me.



(35)

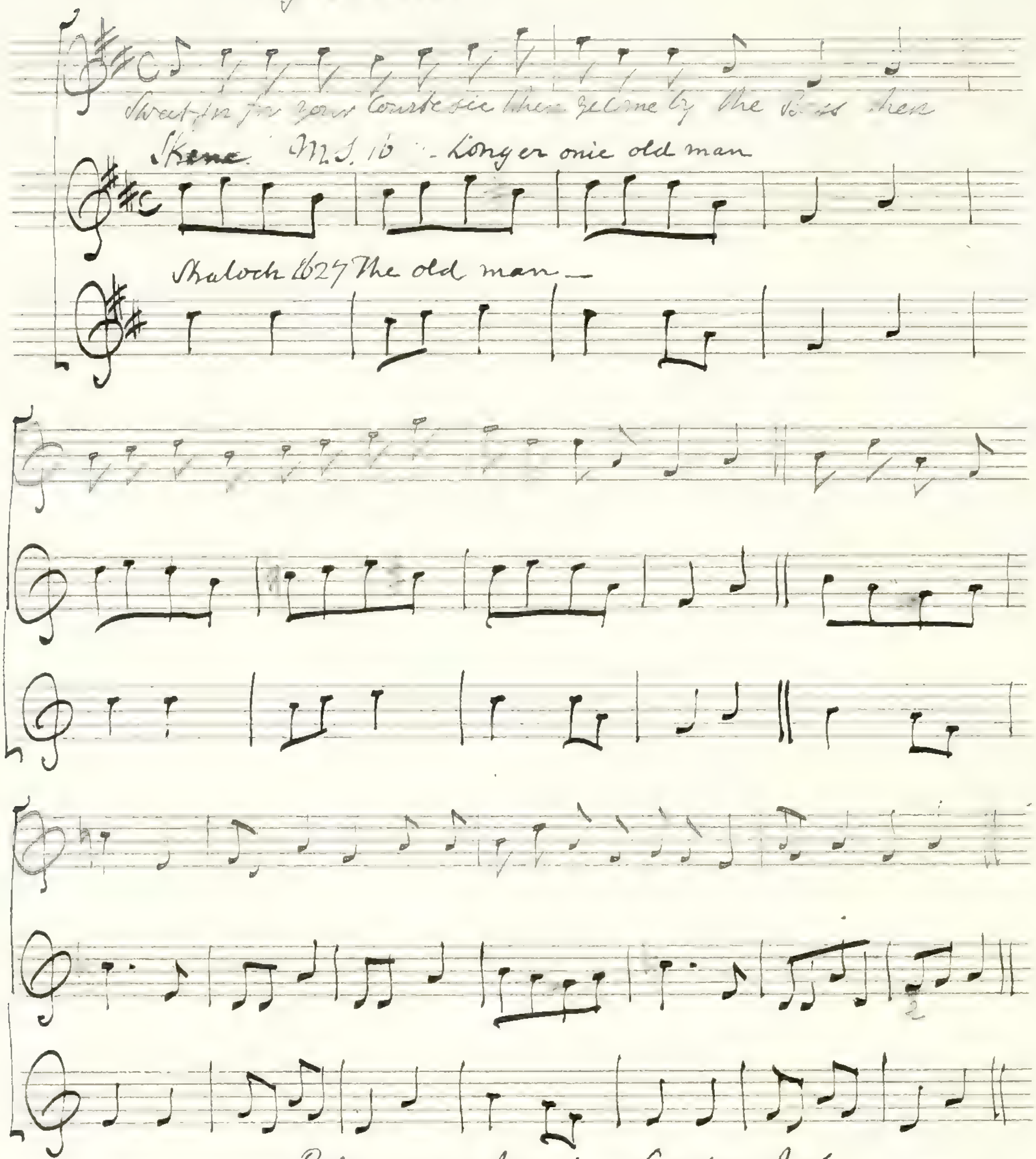
The bonny Lass of Branksome


As I came in by Teviotside and by the braes of Branksome

Words Tea Tab: Mis II 195 (1871)
Also in Herd I: 207 (1869) (1869

(36)

My Jo Janet –

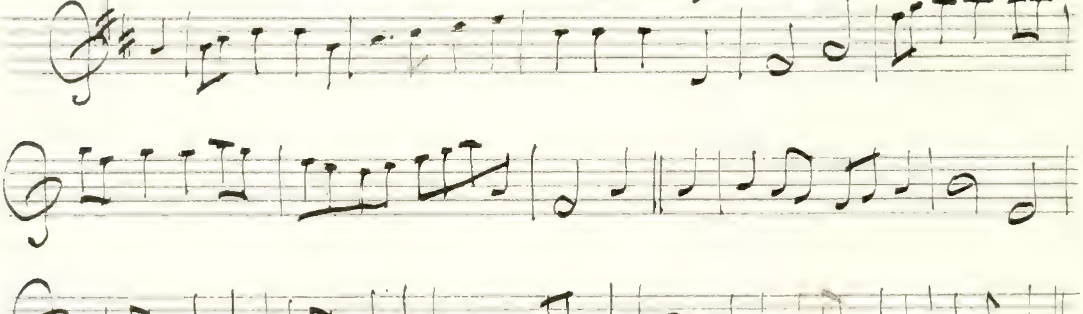

Sweet, sir, for your courtesie when ye come by the Bass then

Skene M.S. 16 – Longer onie old man

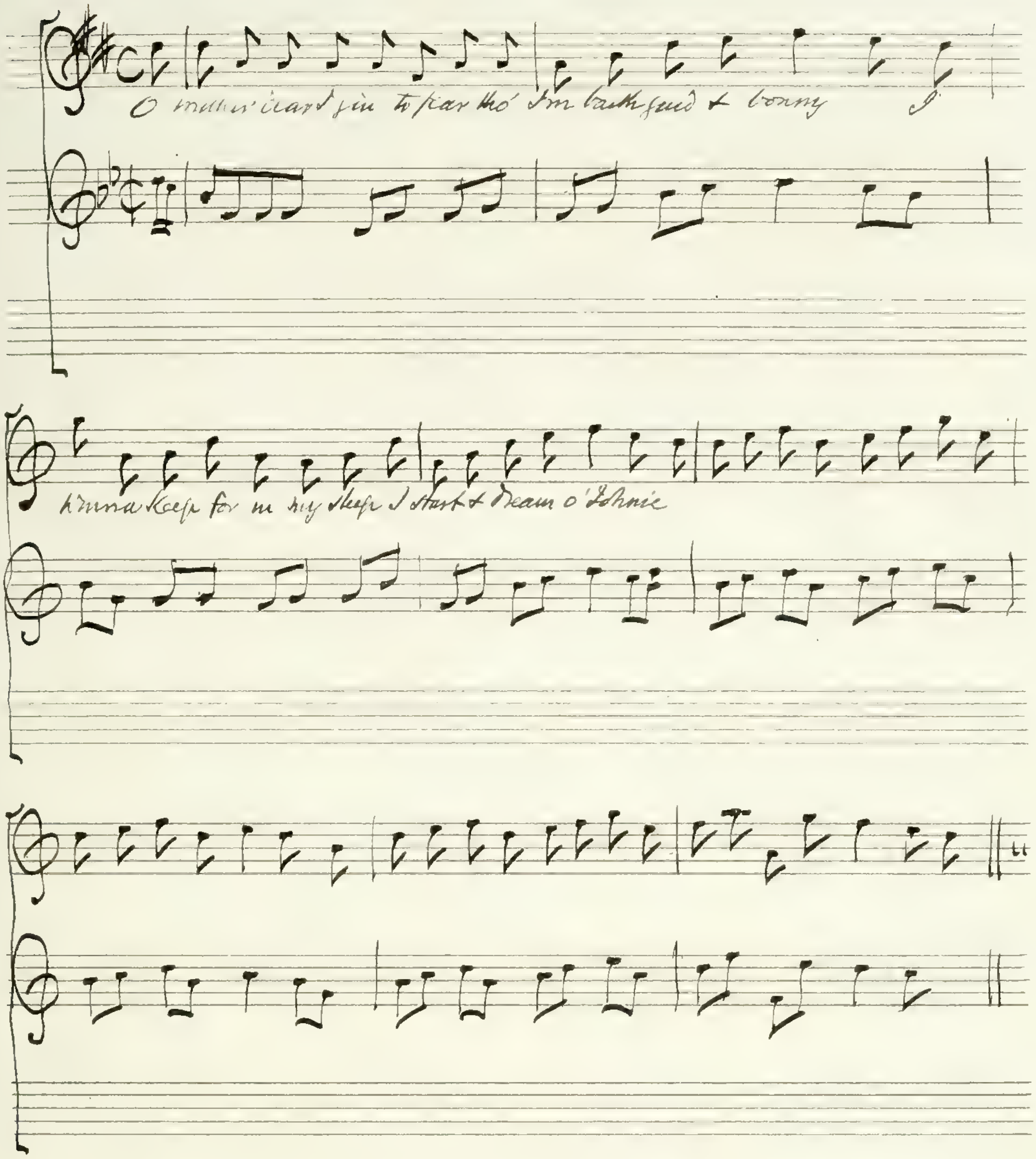
Skaloch 1627 The old man –

Words in Tea Tab. Misc: I.54 – Rep: 1871 –

Robin and Janet – Leyden's MS.

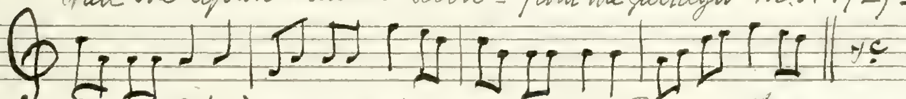


To the Tune of Jenny beguiled the Webster.—


O mither dear I gin to fear tho' I'm baith gude & bonny
I
winna keep for in my sleep I start & dream o' Johnie

Words in Tea Tab: Miscellany II: 131— (1871)

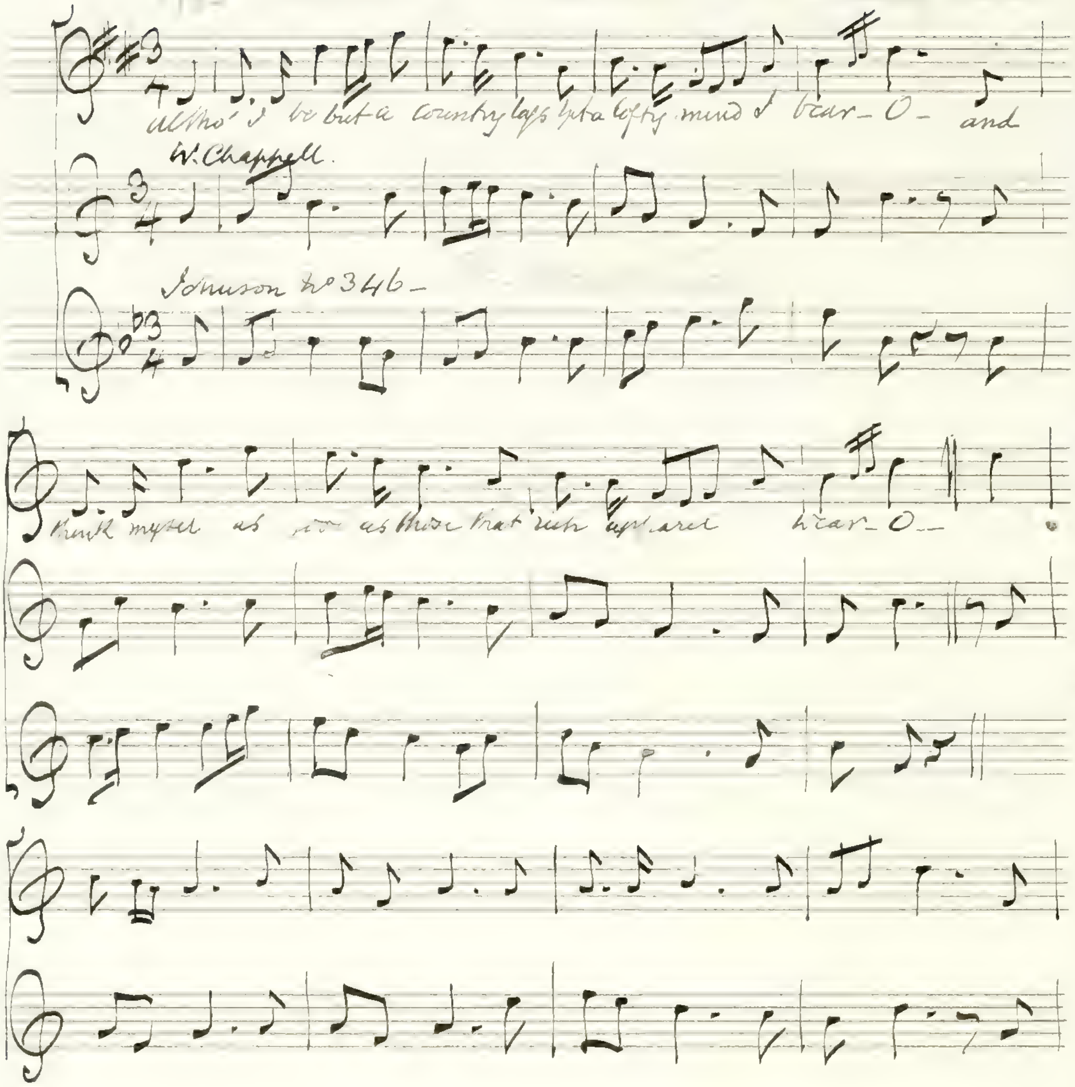
Had the apron bidden doon — from the Gairdyn M.S. 1729 —



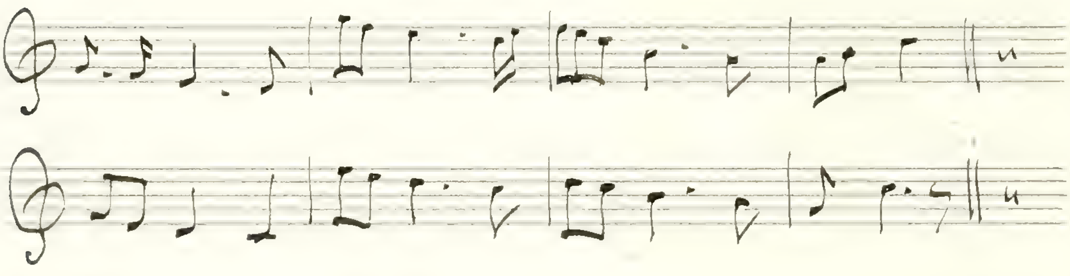
This is all that is given of the Tune. — (Jenny dang) —

The Country Lass

Note by Mr Chappell_ The words of this are altered from an English Ballad of the same name, and are by Martin Parker_ The tune is a corrupt version of the tune to it now known as "Sally in our Alley"—

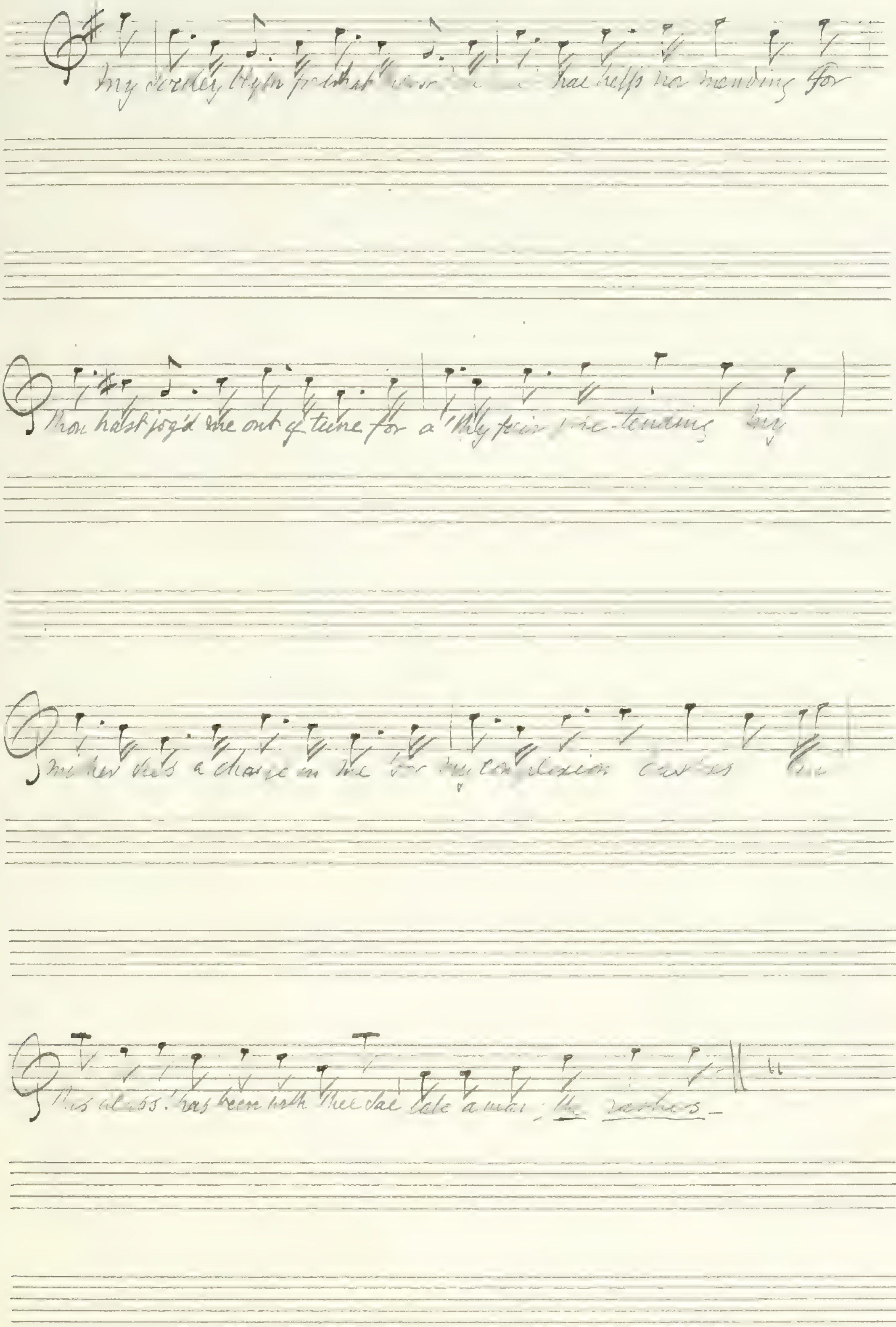

Altho' I be but a country lass yet a lofty mind I bear—O— and
W. Chappell
Johnson No 346—
think myself as good as those that rich apparel wear—O—

The tune seems to be an amateur singer's reminiscence of Sally, but so different as to be worth preserving. — J. Wh. W.
See words in Tea Tab: Mis: I 177—(1871)



Essentially the same in Peacock—as in the first version—

To the Tune of Come kiss wi' me come clap wi' me —


My dorthy Blyth forsooth ... hae helps na mending for
thou hast jog'd me out of tune for a' thy fair pre-tending. My
mither sees a change in me for my complexion carries
This alass! has been with thee sae late amang the rashes —

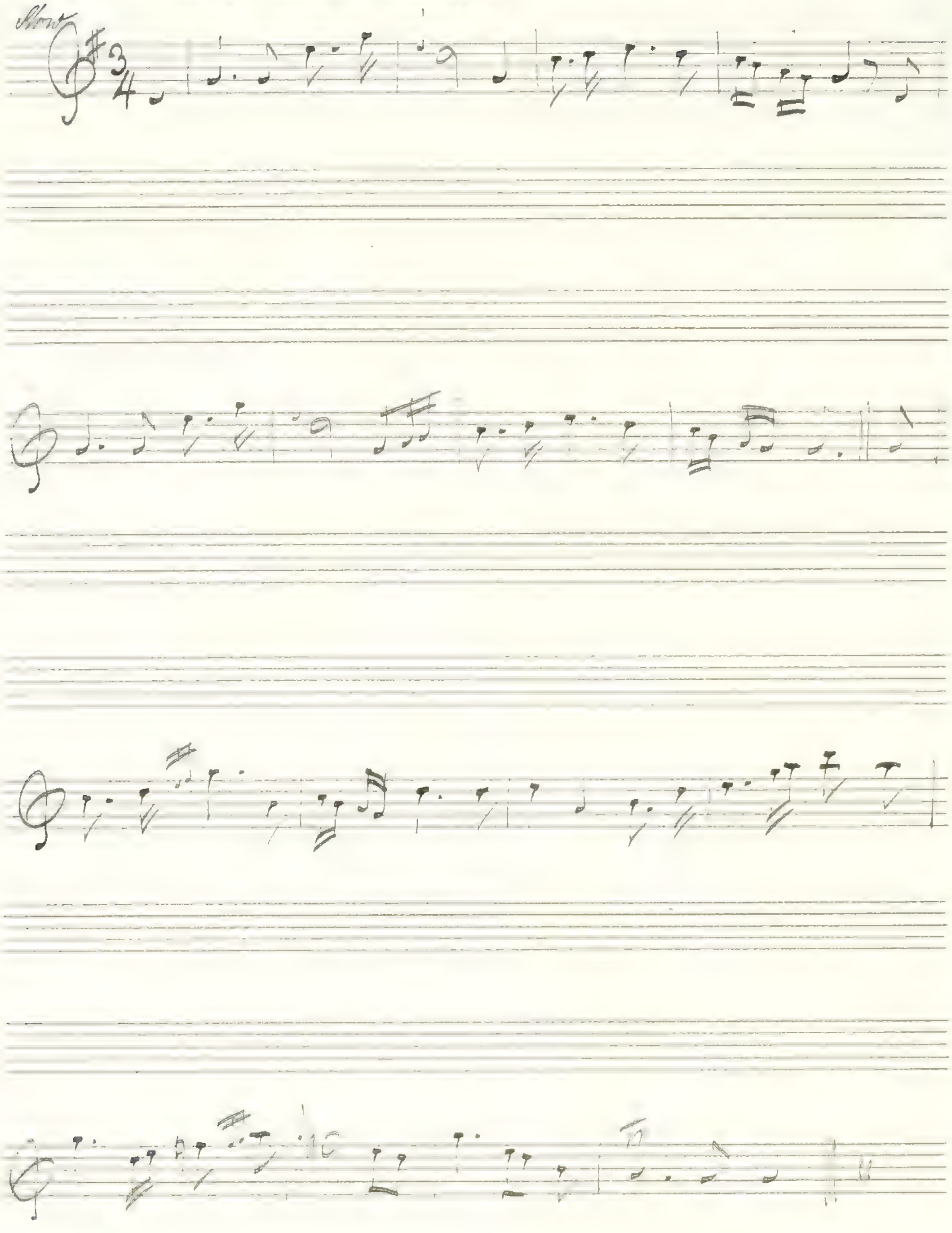
[illegible] among the Rashes" which I have no doubt is the real tune to which these words were sung; Oswald gives it under the name of "The Rashes" in his Book V. Caled: Pocket Compn: — See page 70 of the MS to Ramsay —

See for Words Tea Tab: Misc: I. 60 — also David Herd

(42)

Hin und wieder

Slow

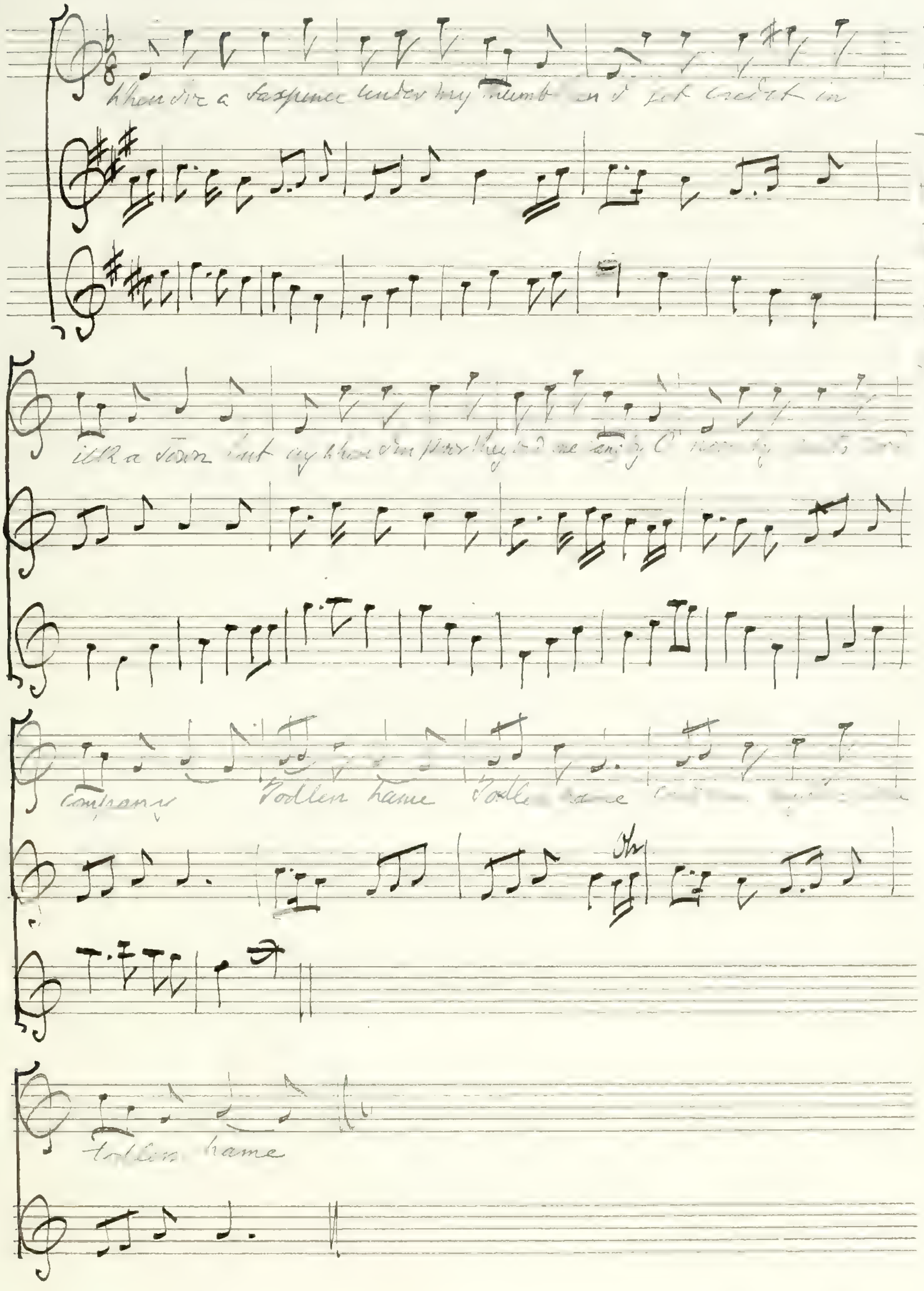


This is not a [illegible] air – W.C

Words Tea Tab: Mus: III. 112 – (1871)

(41)

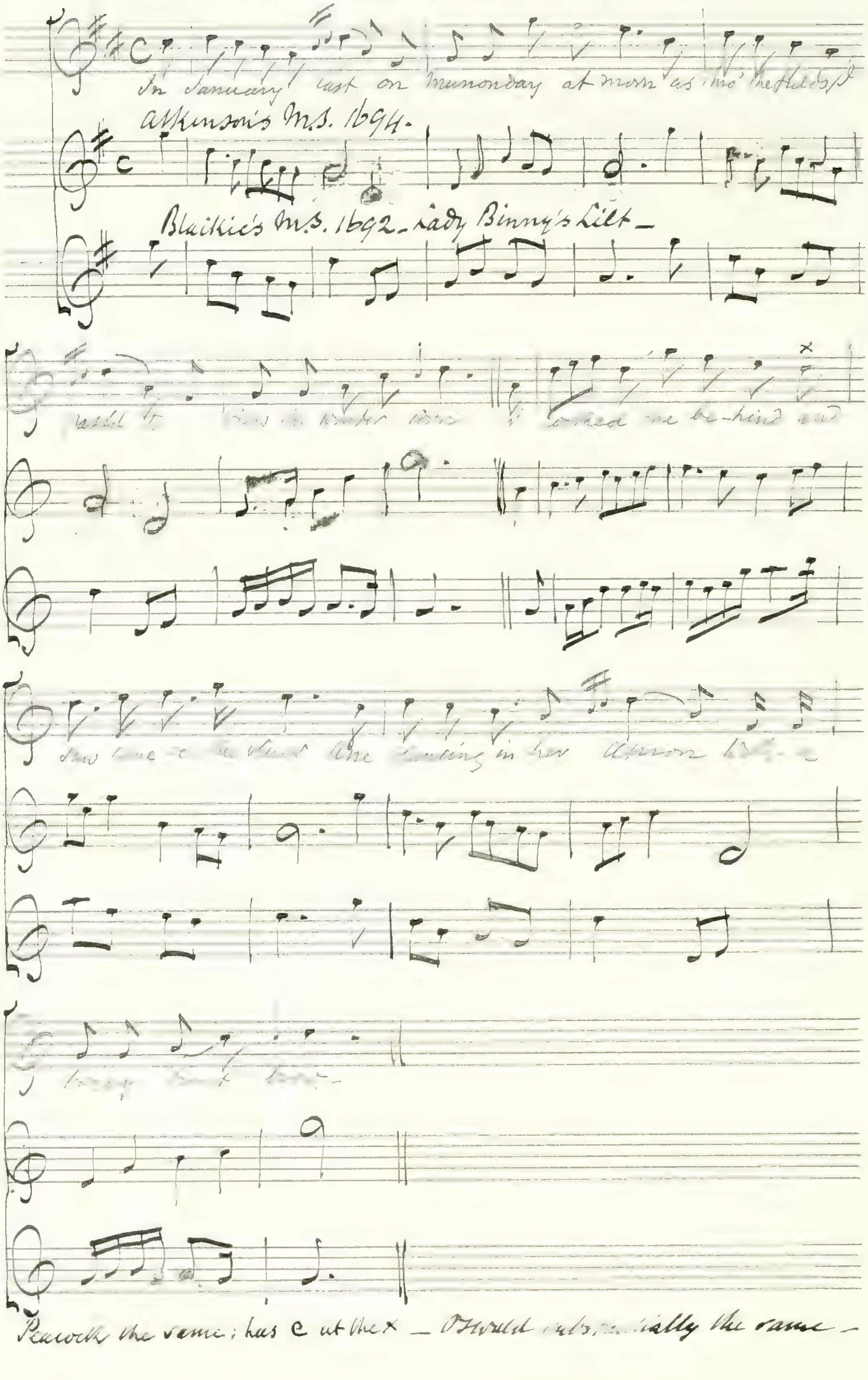
Todlen butt and todlen ben.—


Whene'er a saxpence under my thumb an' I get credit in
ilka town but ay when I'm poor they bid me gang by O poverty parts good
company Todlen hame Todlen hame Could na my love come todlen
Tr
Todlen hame

(1763) [illegible] II. 161 (1591)

(42)

The dancing of her Apron —


In January last on Munonday at morn as thro' the fields I past
Atkinson's M.S. 1694.
Blaikie's M.S. 1692 — Lady Binny's Lilt —
catched me be-hind and
dancing in her Apron
×

Peacock the same; has c at the × — Oswald substantially the same —

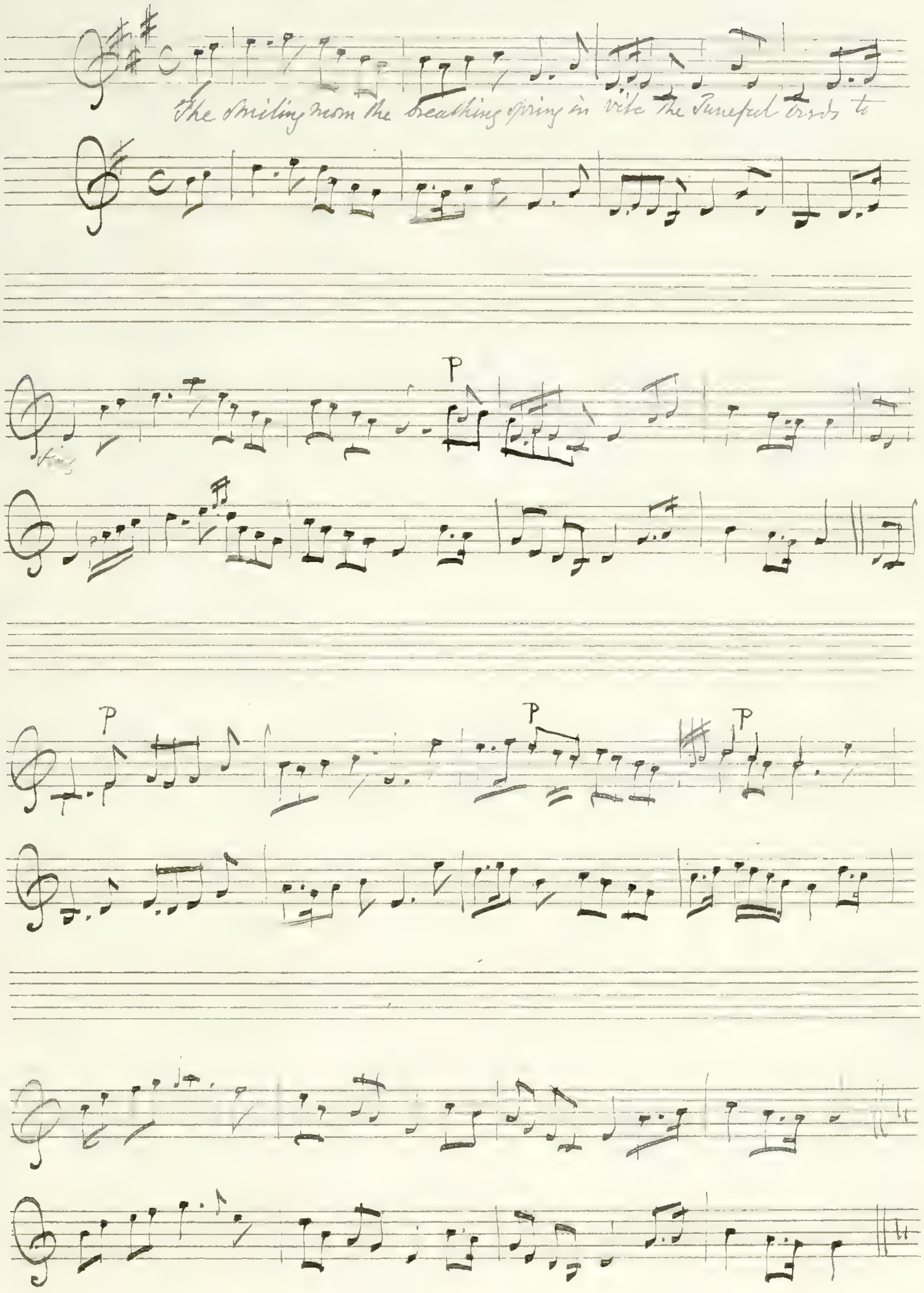
Atkinson's M.S. names the air
The Buck ewe —

No. 3 is from Blaikie's translation
of his MS. in Tablature - 1692.

Words See Tab: Misc: — II 133.

(43)

The Birks of Endermay

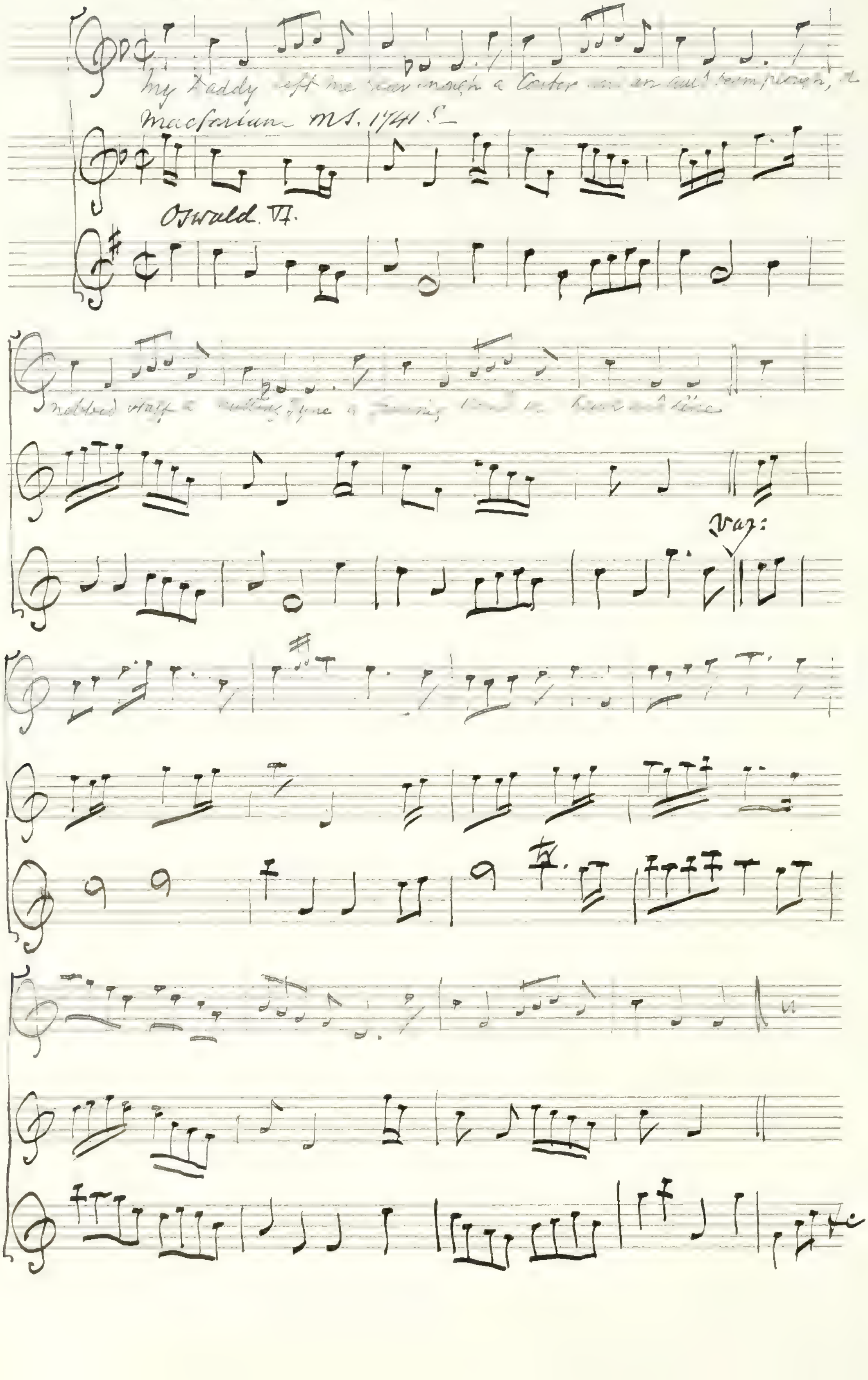

The smiling morn the breathing spring in vite the Tuneful birds to
sing
P
P
P
P

P. Peacock –

(44)

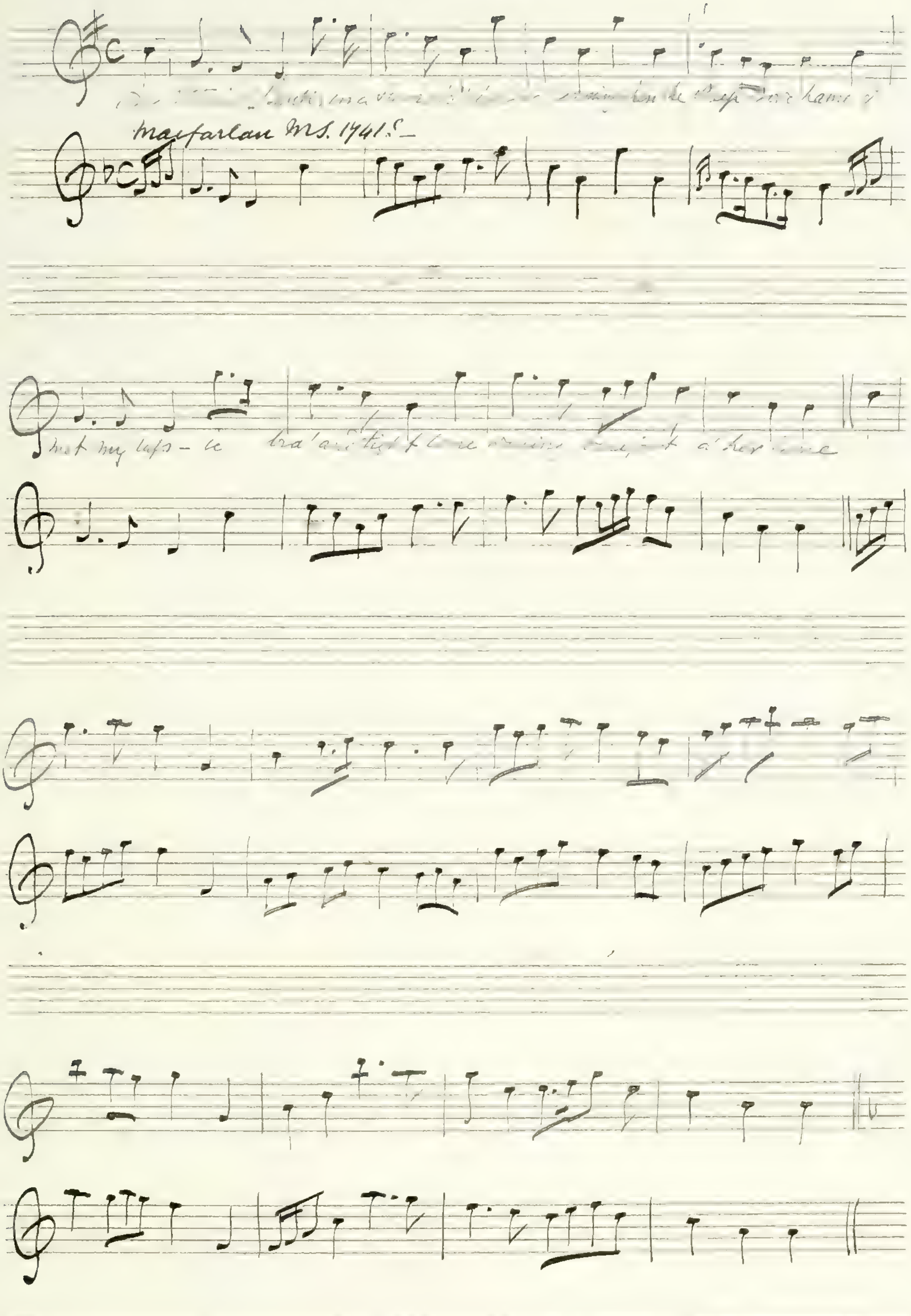
Willie Winkie's Testament

Oswald's version goes on for 40 measures without a double bar: at the 9th bar a variation begins—


My daddy left me gear enough a couter an' an auld beam pleugh, a
Macfarlane MS. 1741 &c.
Oswald VI.
nebbed staff a nutting tyne a fishing wand wi' hook and line
Var:

(45)

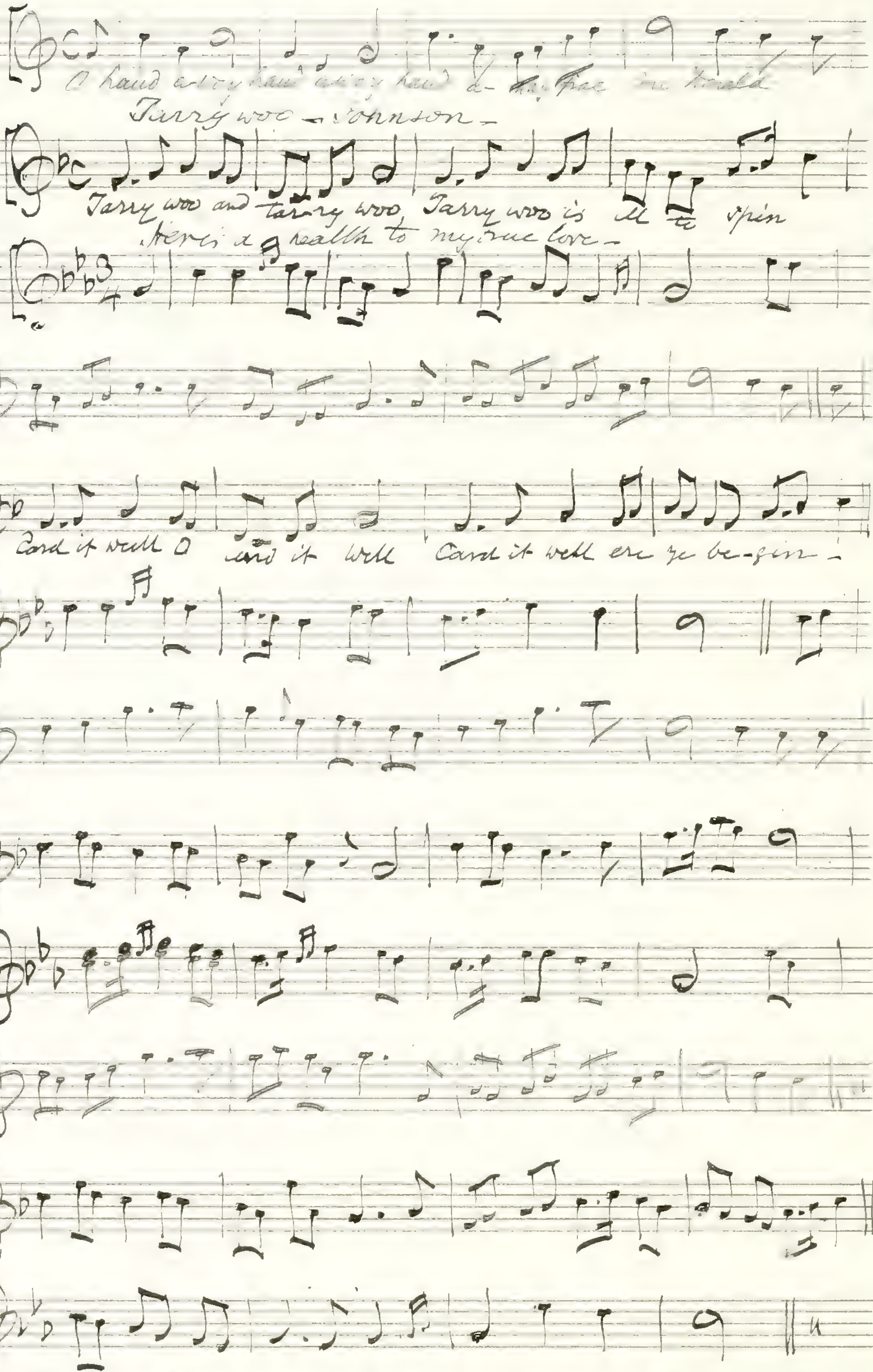
[illegible] Banks —


shot my lips — le   bra' [illegible] love [illegible] a' her love

Macfarlan MS. 1741 &c —

IV. 109 - (1871)

Haud awa frae me, Donald.


O haud awa haud awa haud a-wa frae me Donald
Tarry woo — Johnson —
Tarry woo and tarry woo Tarry woo is ill to spin
Here's a health to my true love —
1
2
Card it well O card it well Card it well ere ye be-gin —
3
1
2
3
1
2
3

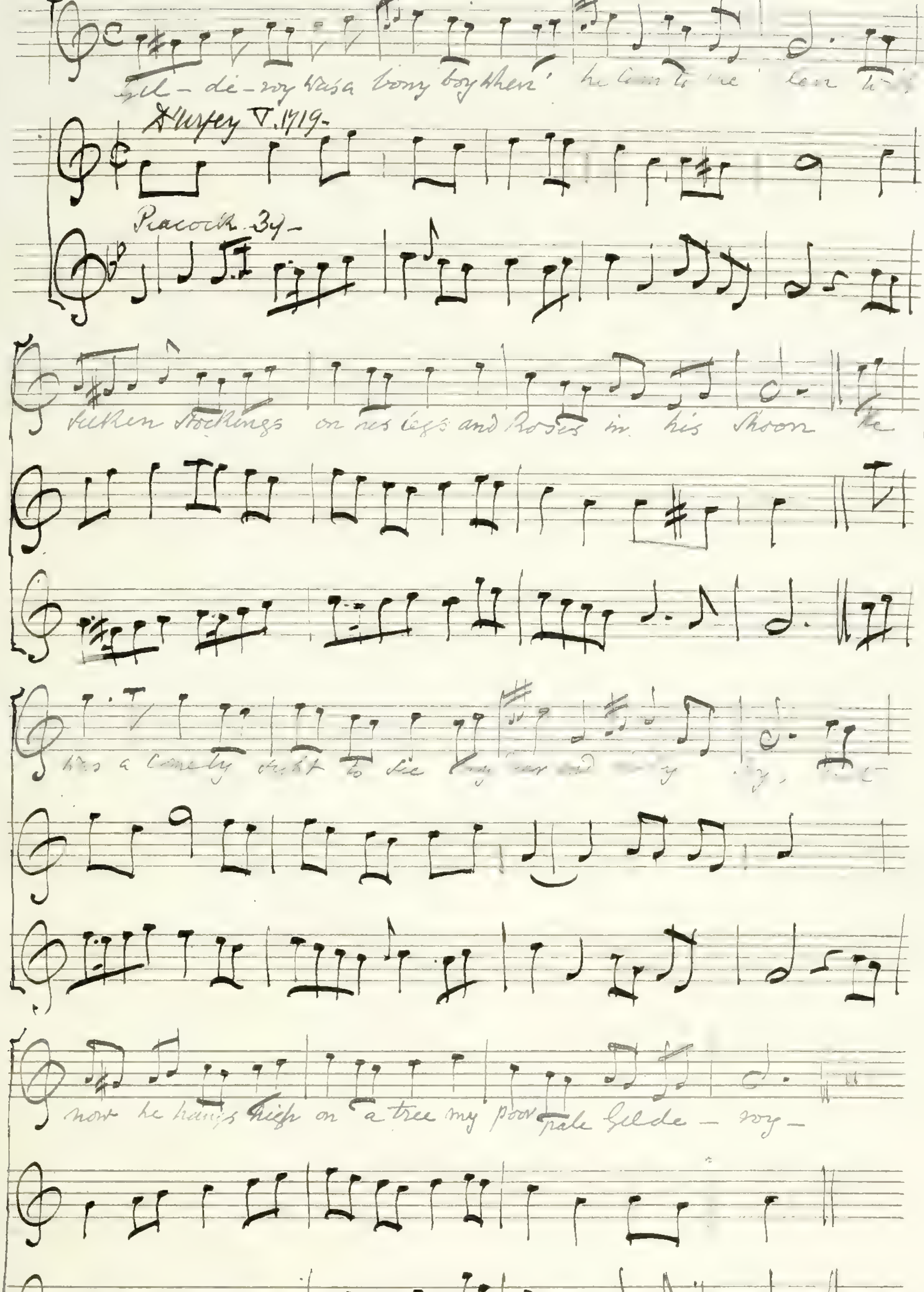
Watts voc. Lab. Misc; II. 151_(1811)

The third Tune is said to have been composed by James IV.

(47)

Gilderoy —

(See p 49)


Gil-de-roy was a bony boy then' he cam to the ... [illegible]
D'Urfey V. 1719 —
Peacock 39 —
silken stockings on his legs and Roses in his shoon he
'twas a comely sight to see [illegible]
now he hangs high on a tree my poor pale Gilde-roy —

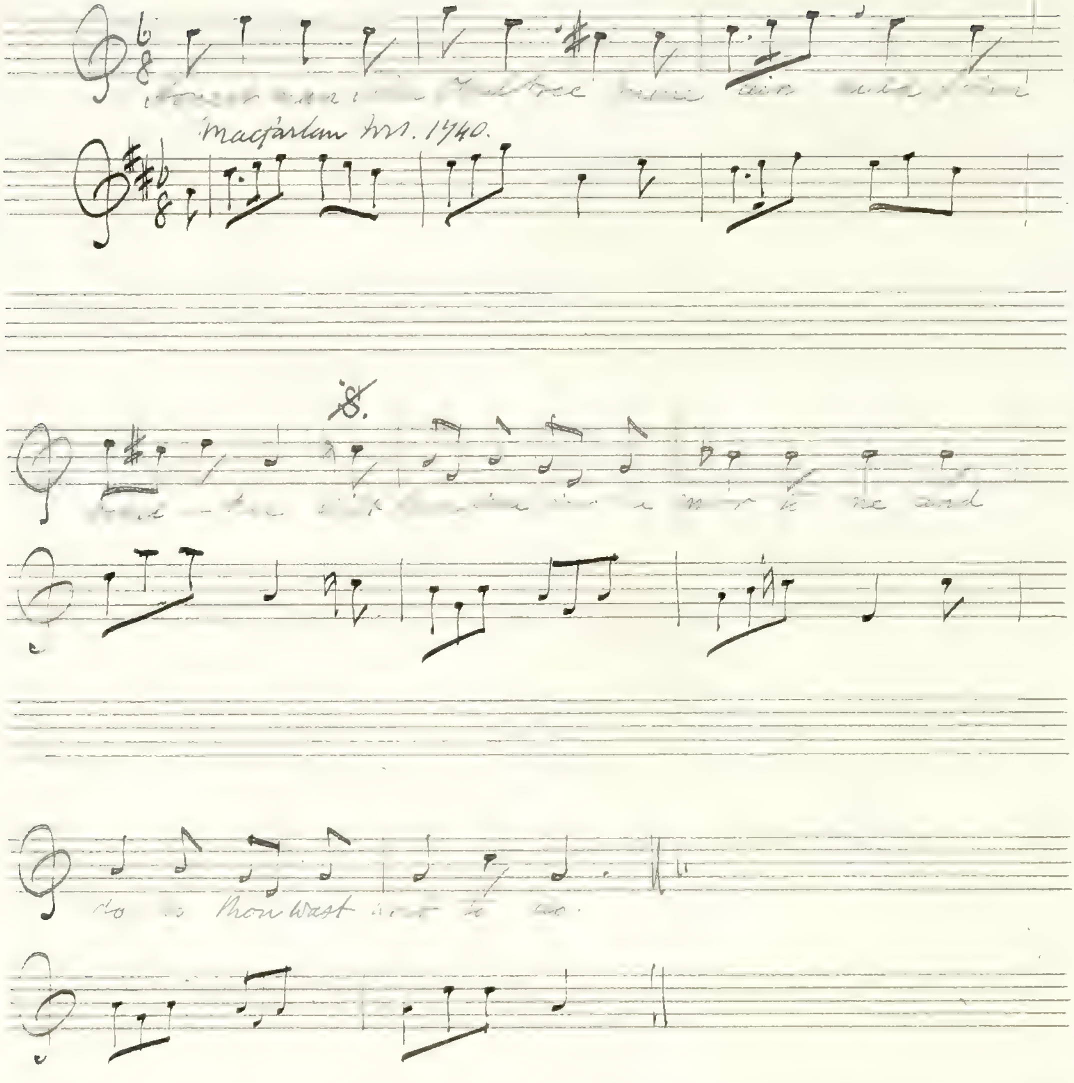
See Bagford Ballads — p 105.
Ballad Society — 1876 —

Bremner essentially the same as Peacock — with the words Ah! Chloris — See next page for a corrected version of D'Urfey —

(48)

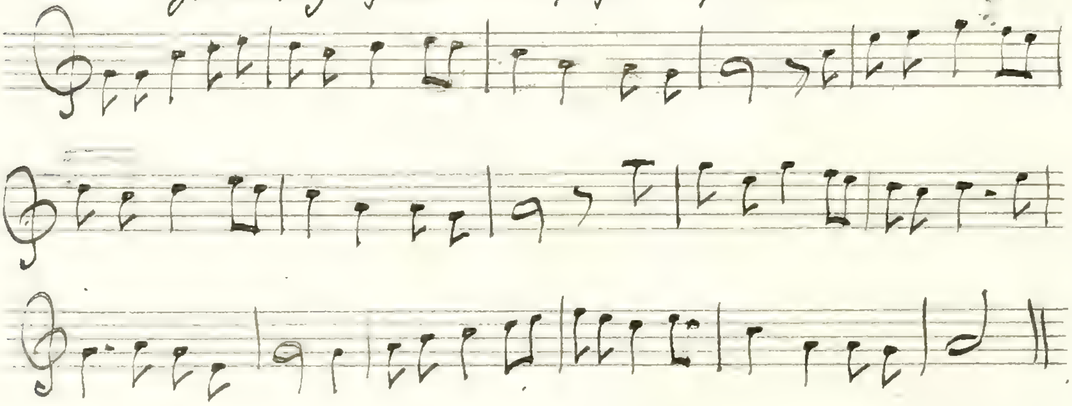
John Ochiltree.

Macfarlan MS. 1740.


Honest man John Ochiltree mine ain auld John
do as thou wast wont to do

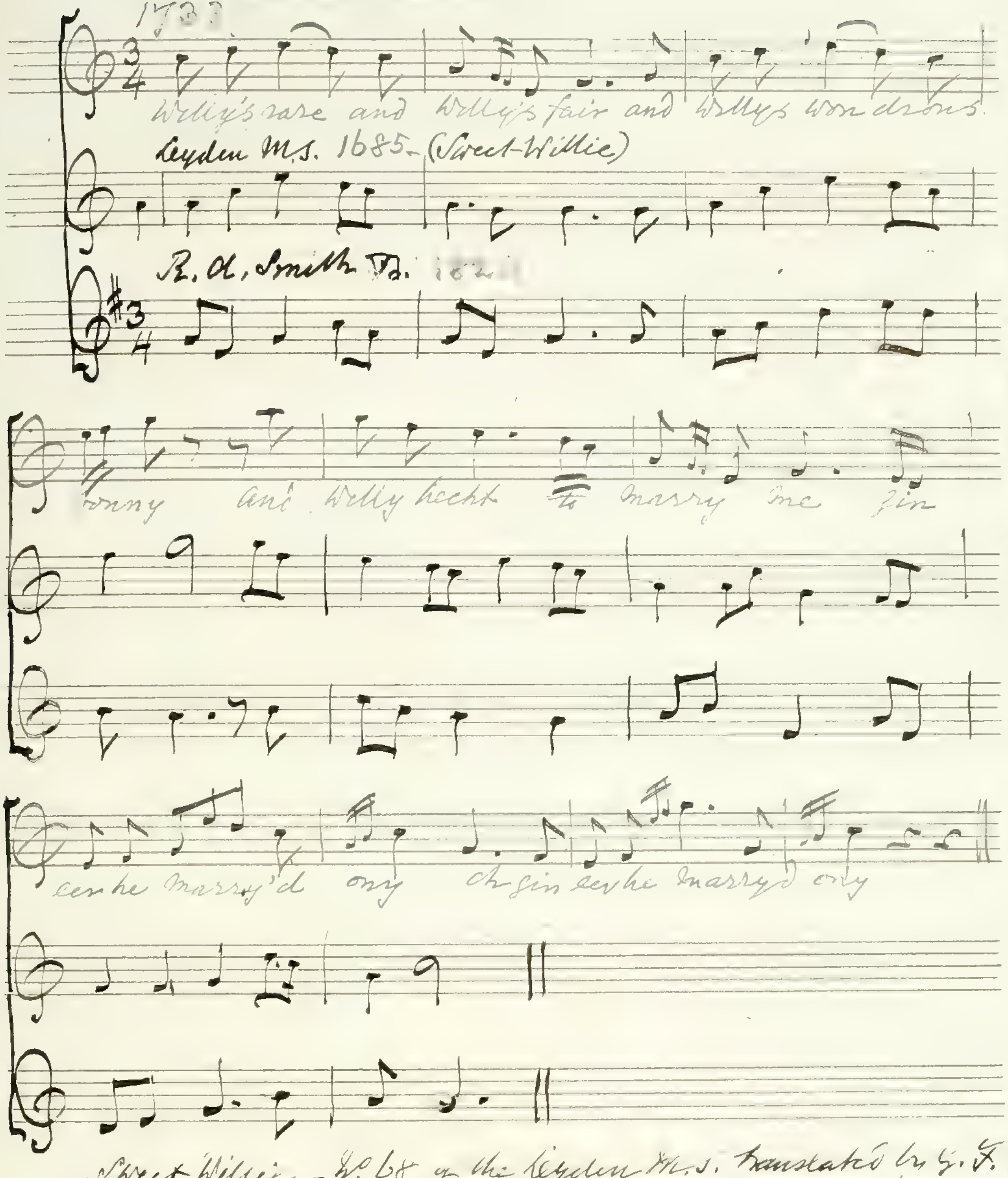
Wood's [illegible] Tub: Mus: II. 133– (1871)

Gilderoy – from D'Urfey V 29 – Tune corrected –



(49)

Willy's rare


1733
Willy's rare and Willy's fair and Willys wondrous bonny and Willy hecht to marry me gin eer he marry'd ony oh gin eer he marry'd ony

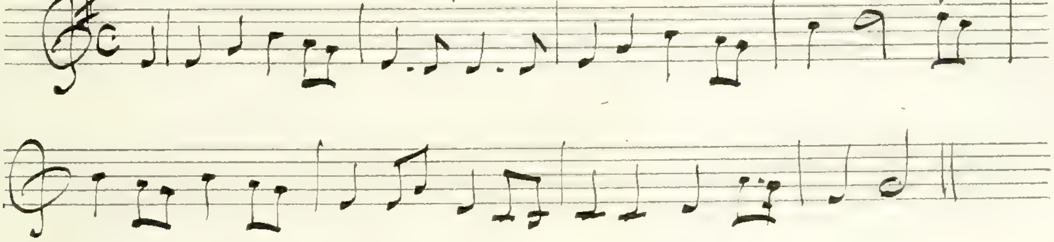
Leyden M.S. 1685 – (Sweet-Willie)

R. A. Smith V. [illegible]

Wood's Songs of Scot. III. 114. (1851)

page 64 – has two strains of words

Sweet Willie – No. 68 of the Leyden M.S. translated by G. F. Graham

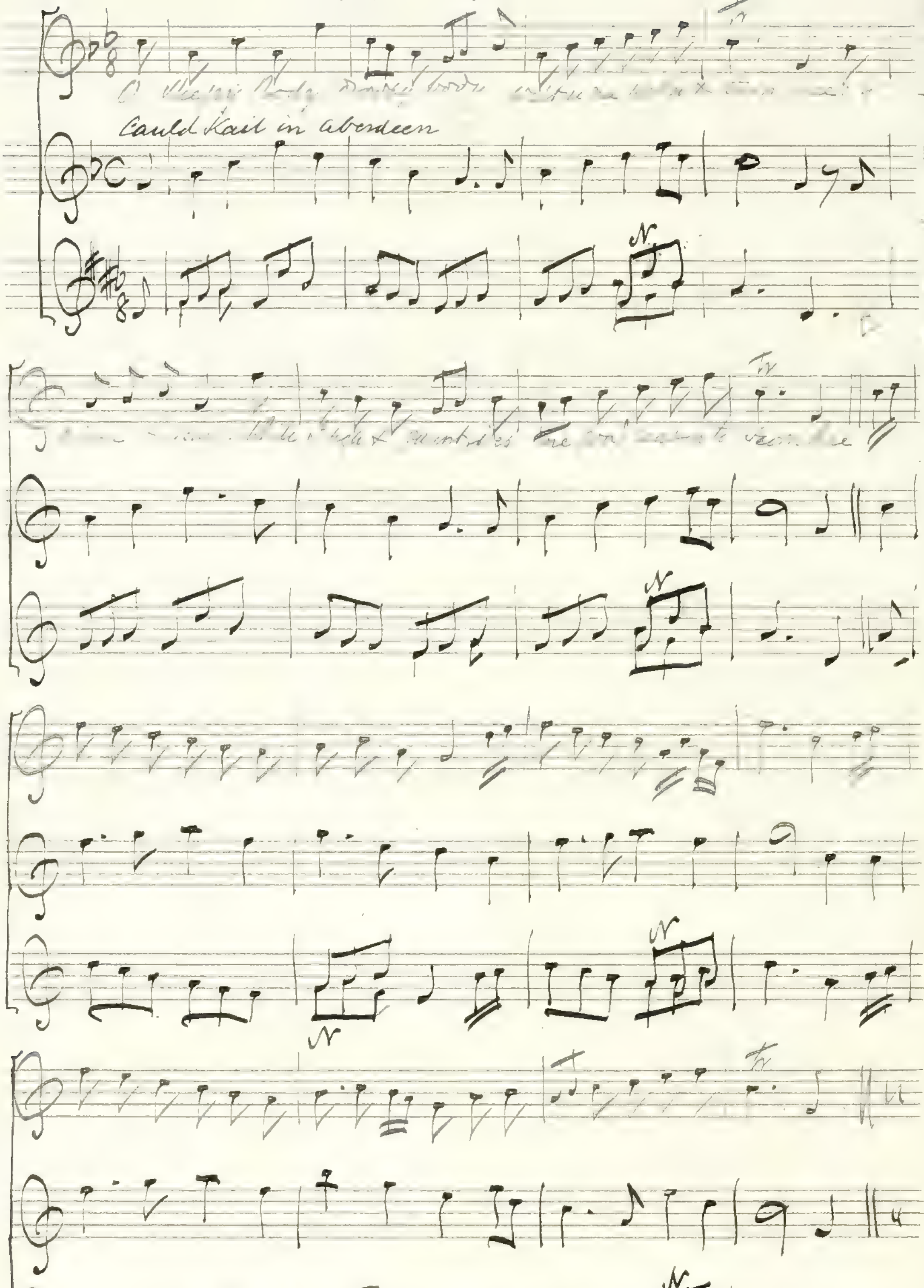


168

(50)

Sleepy body

The 8th Version is that played by Robert Hastie the Last town piper of Jedburgh – N. means Napier –


O Sleepy body, drowsy body
Cauld Kail in aberdeen
Tr
N
N
N
N
N
N
N

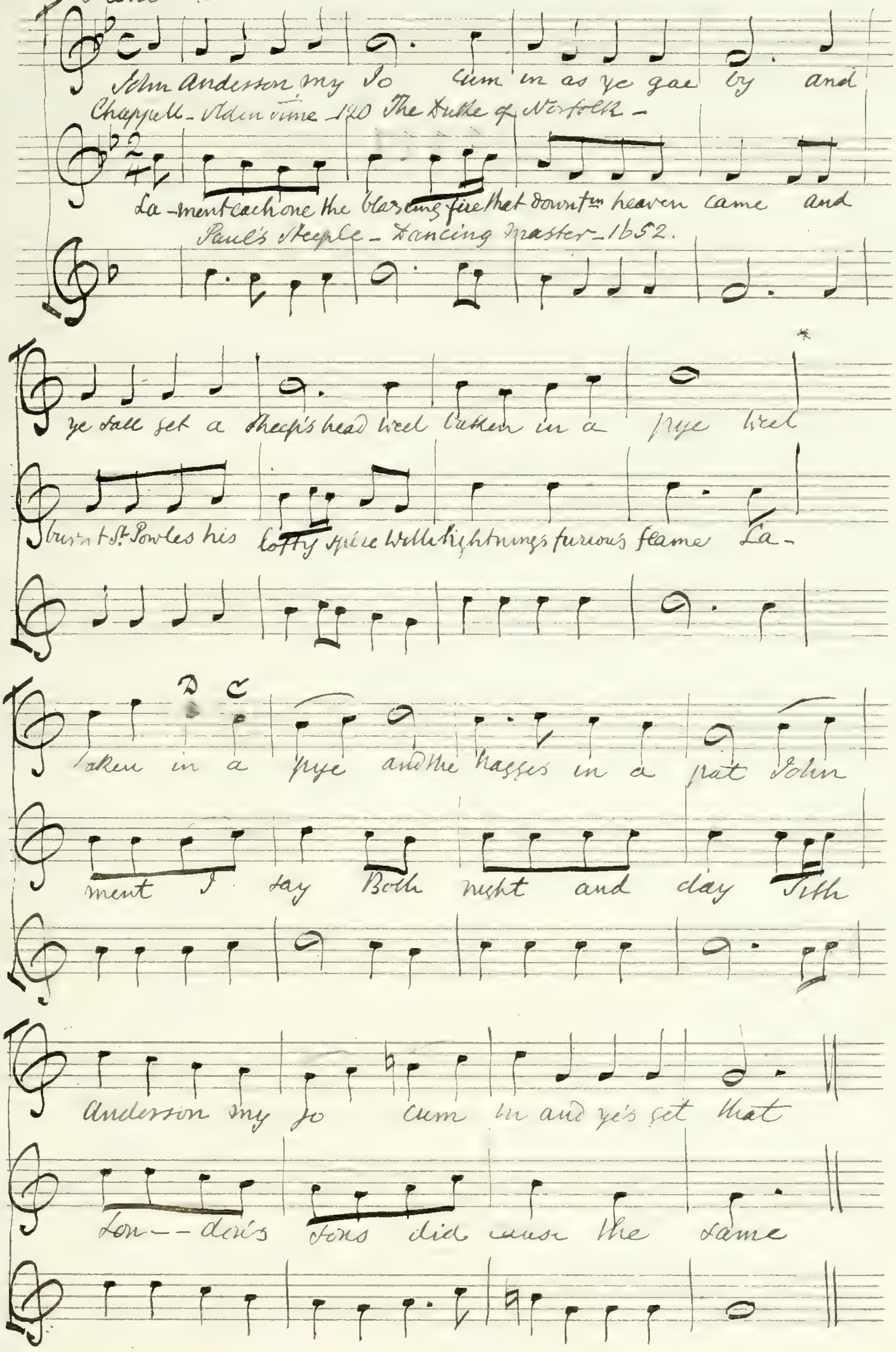
Words Tea Tab: Misc: II, 136 – (1871)
commolente. quaeso. re, nte

The End of
The Orpheus Caledonius – 1733 –

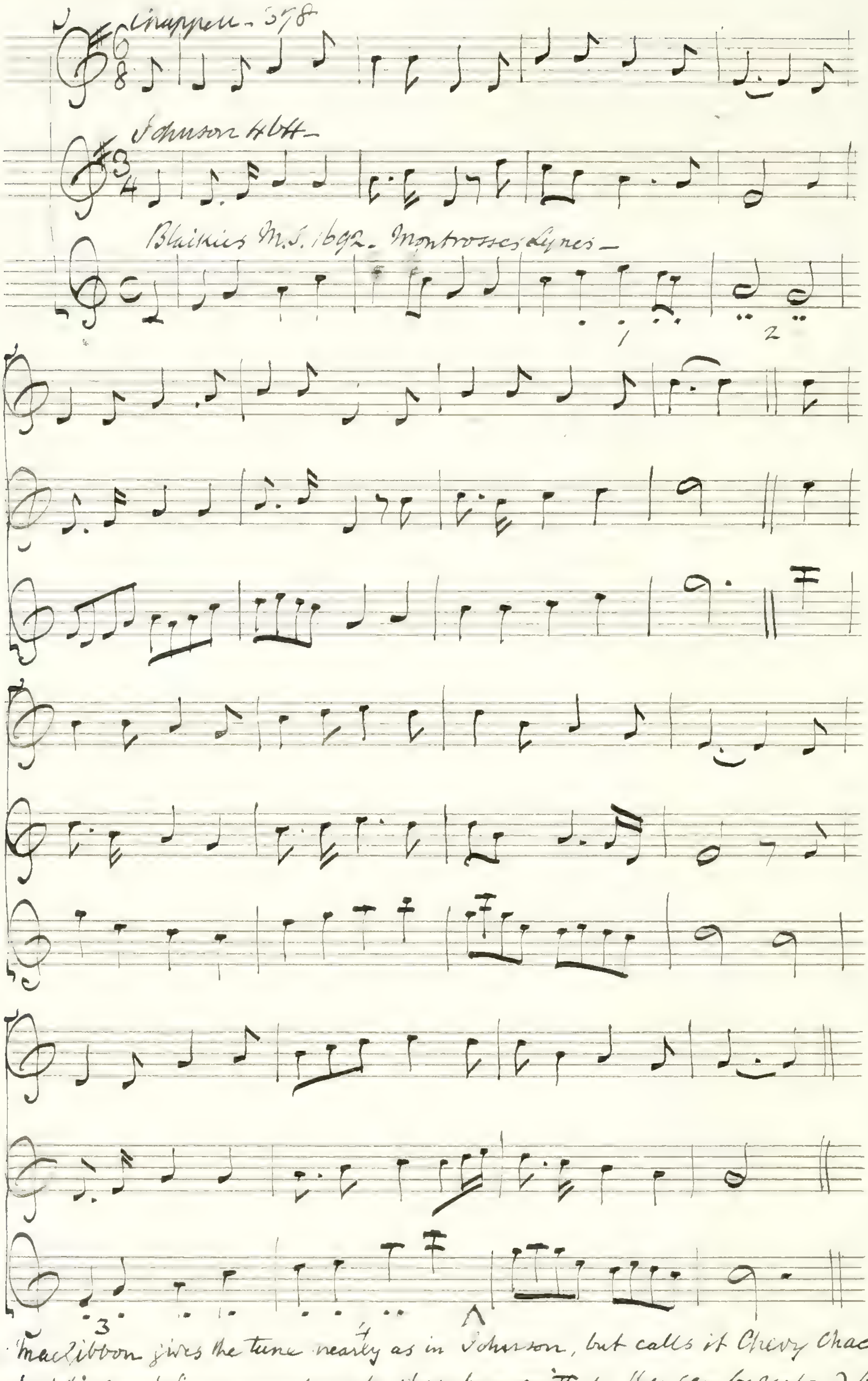
Johne Andersone my jo – See p 162

The first version is here transposed from D min: to G min:

Skene MS.


John Andersson my Jo cum in as ye gae by and
Chappell – Olden time 120 The Duke of Norfolk –
La-ment each one the blazing fire that down from heaven came and
Paul's Steeple – Dancing Master – 1652.
ye sall get a sheep's head weel baken in a pye weel
burnt St. Powles his lofty spire with lightnings furious flame La-
D C
baken in a pye and the hagges in a pat John
ment I say Both night and day Sith
Andersson my jo cum in and ye's get that
Lon--don's sons did cause the same

Never Love thee more

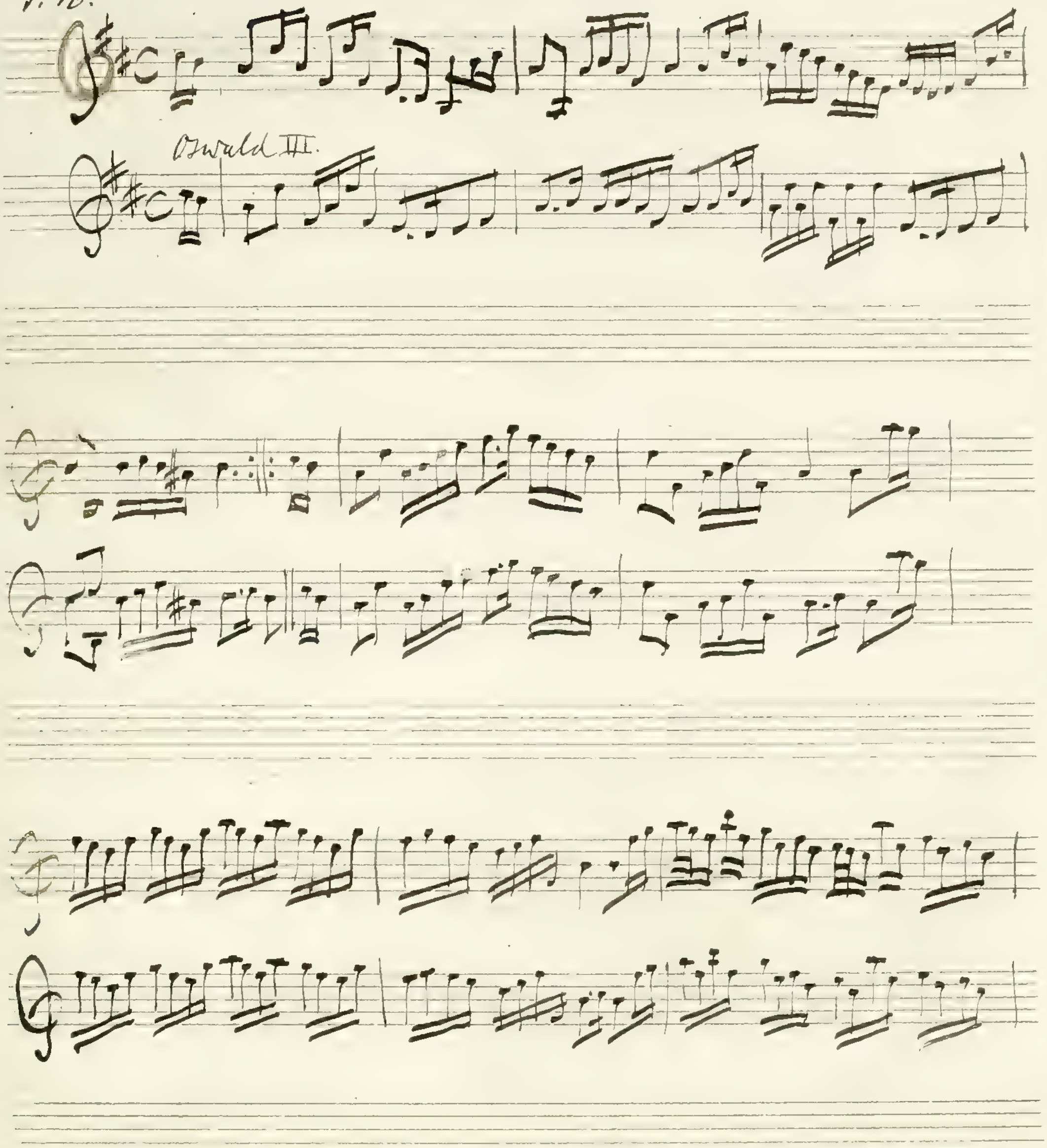

Chappell. 378
Johnson 466 –
Blaikies M.S. 1692. Montrosses Lynes –
1
2
3
4

Macgibbon gives the tune nearly as in Johnson, but calls it Chevy Chace —
Λ at this mark four unnecessary bars have been omitted – they can be restored by taking the notes of the bars marked 1. 2. 3. 4, each dot represents the length of a crotchet —

Extracts from
Adam Craig's Collection _ 1730 _

The airs in Craig not copied here are placed under the Orpheus Caledonius versions —

P. 16. Leith Wynd _

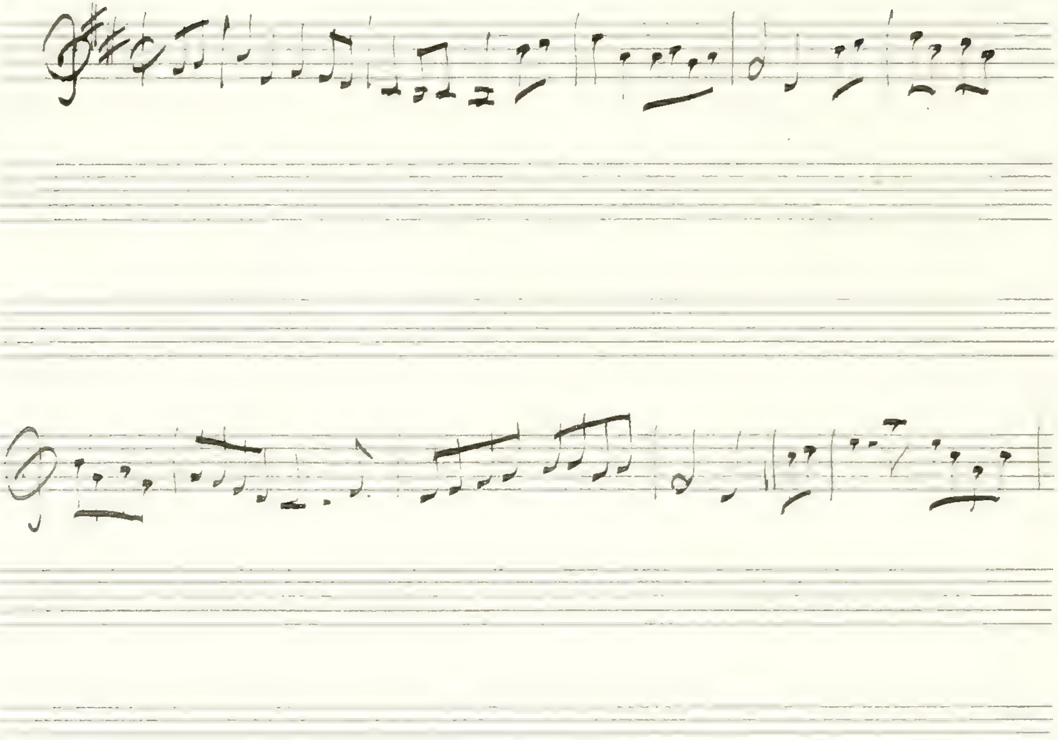


See the Shepherd [illegible] 1736
Same as Oswald's —

Collection of the Choicest Scots Tunes adapted for the Harpsichord or Spinnet and within the Compass of the Voice Violin or German Flute
by Adam Craig — Edinburgh 1730

The black man is the bravest —

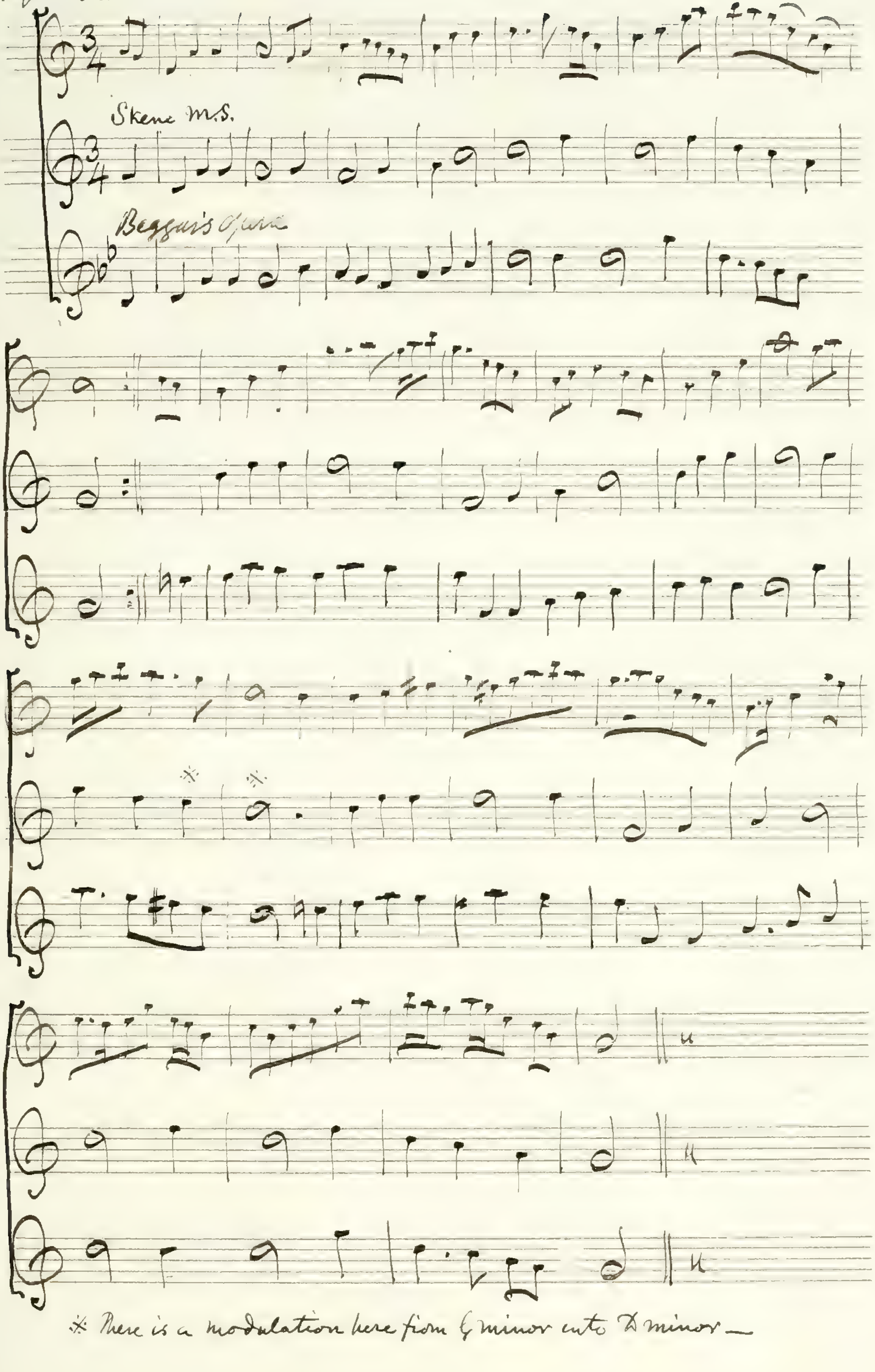
Craig p.17.



Macfarlane M.S. II. 1740 – the same –

Bonny Dundee.

Craig P. 22.


Skene MS.
Beggar's Opera

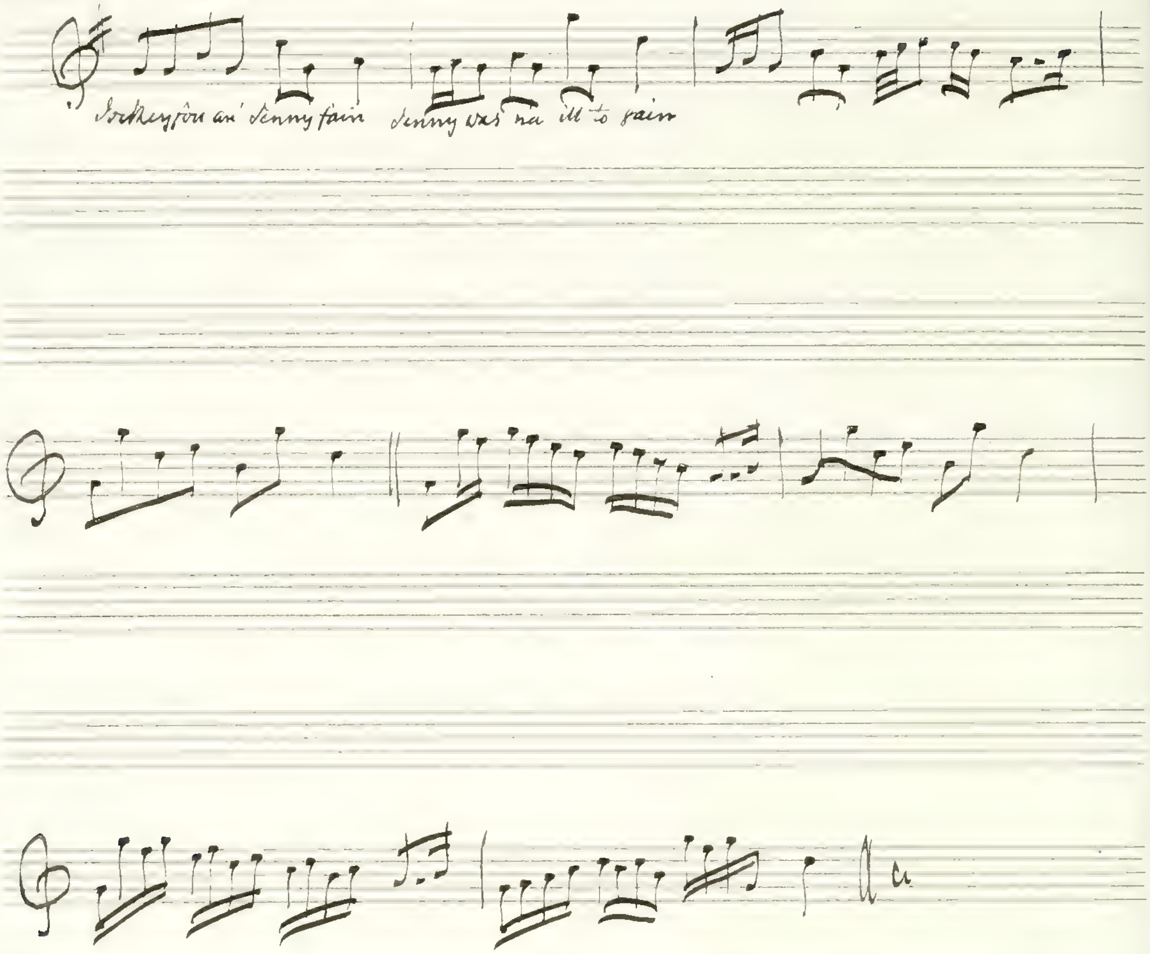
The second version is in G minor but can be played on a pipe with the diatonic scale of C major –

* There is a modulation here from G minor into D minor —

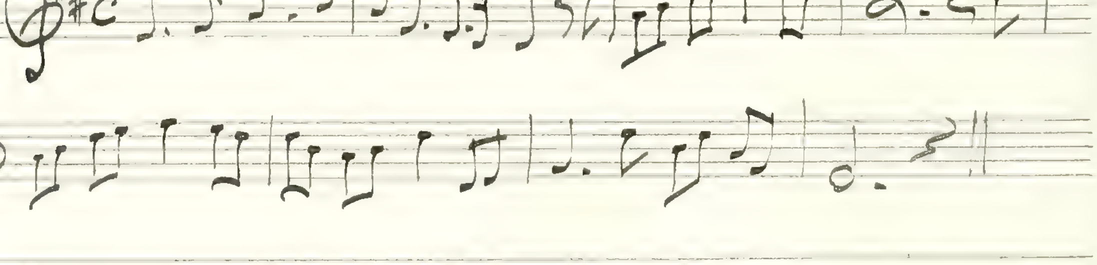
Craig P.25.

Jockie's fow and Jannie's fain –

Macfarlane MS. the same but in D –

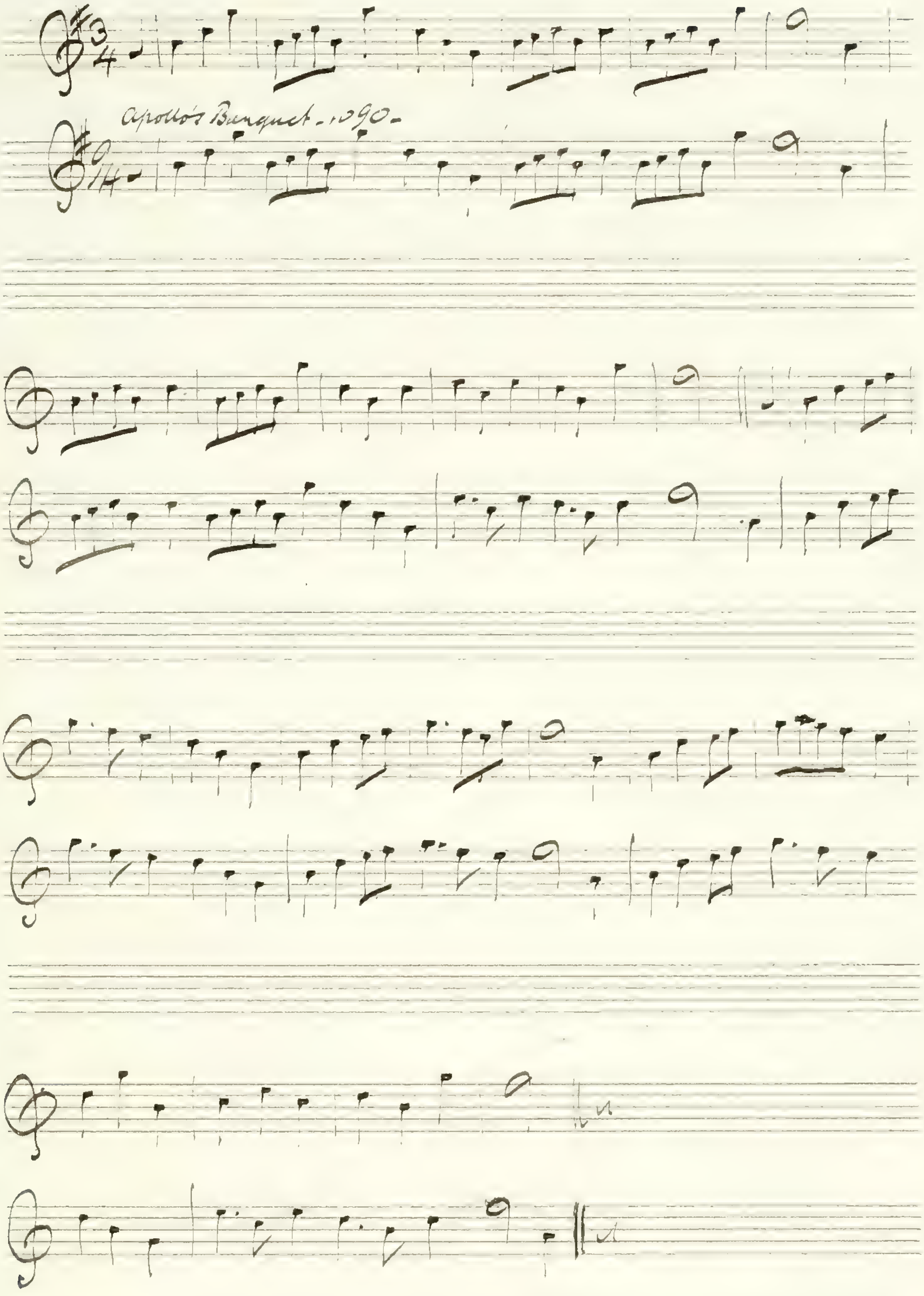

Jockey fou an' Jenny fain Jenny was na ill to gain

The Broom o' the Cowdenknowes –



A Traditional version recovered by Kinloch, as sung to "the bonny house of Airlie" – (See Ballads)

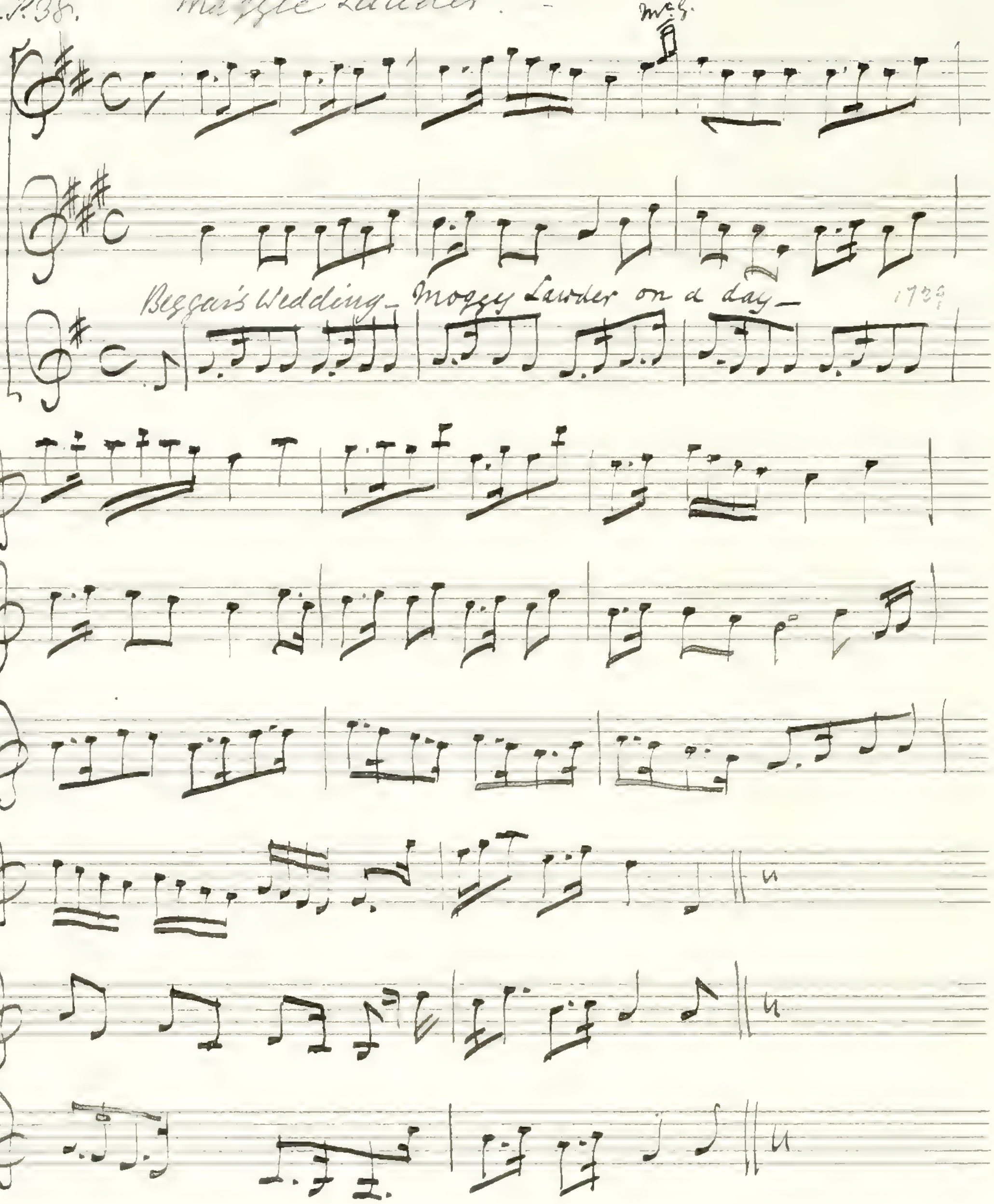
Craig P. 28. The Sutters of Selkirk —



Apollo's Banquet - 1690 -

Craig-P.38. Maggie Lauder. -

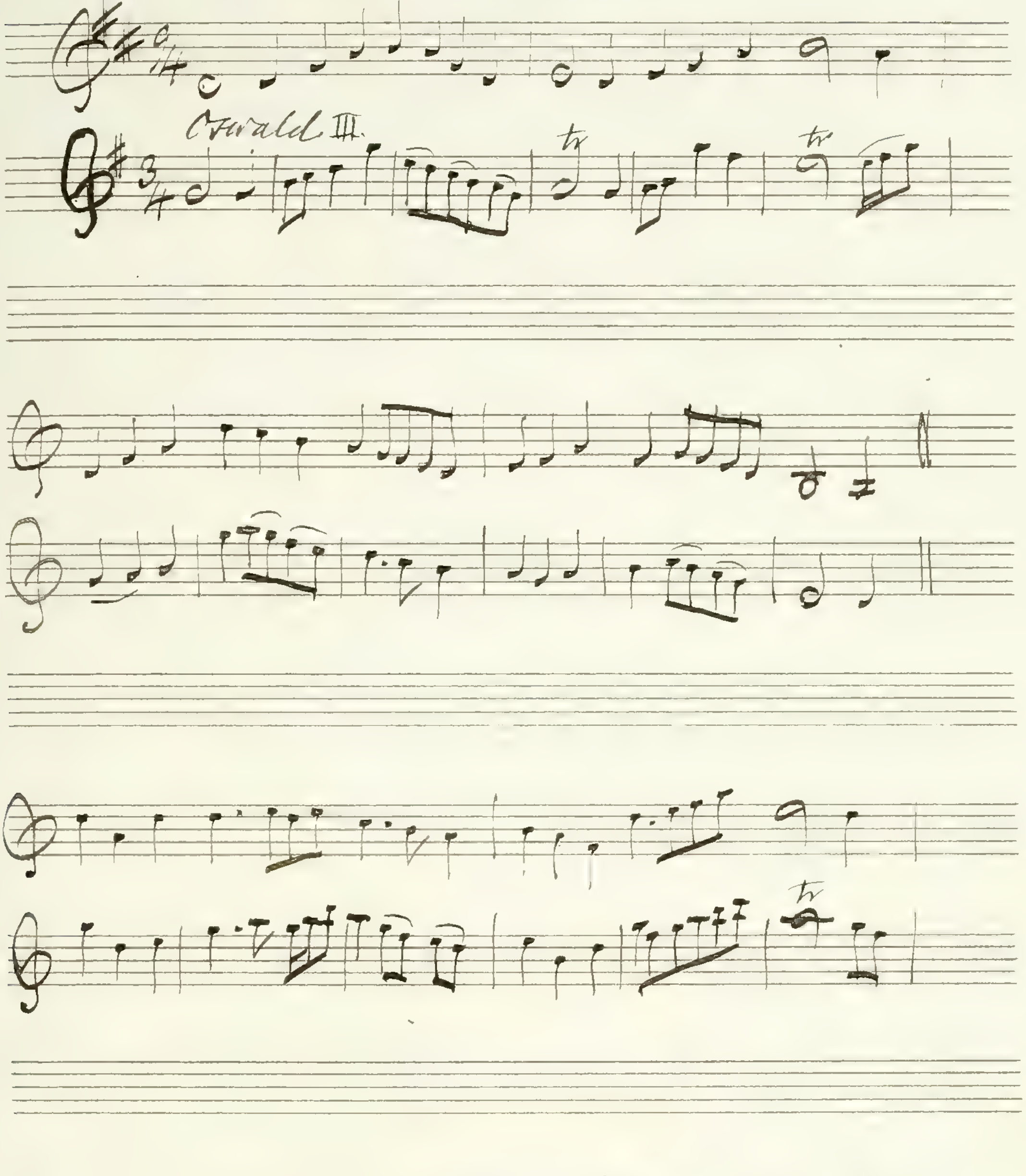
Oswald same as Craig-


M.G.
Beggar's Wedding- Moggy Lawder on a day-
1729

MacGibbon the same with the addition of two grace notes in the 2d bar
Tune is in The Quaker's Opera - and The Highland Fair -

Orig: ⁰/4 — Craig- P.41 An the Kirk would let me be. —

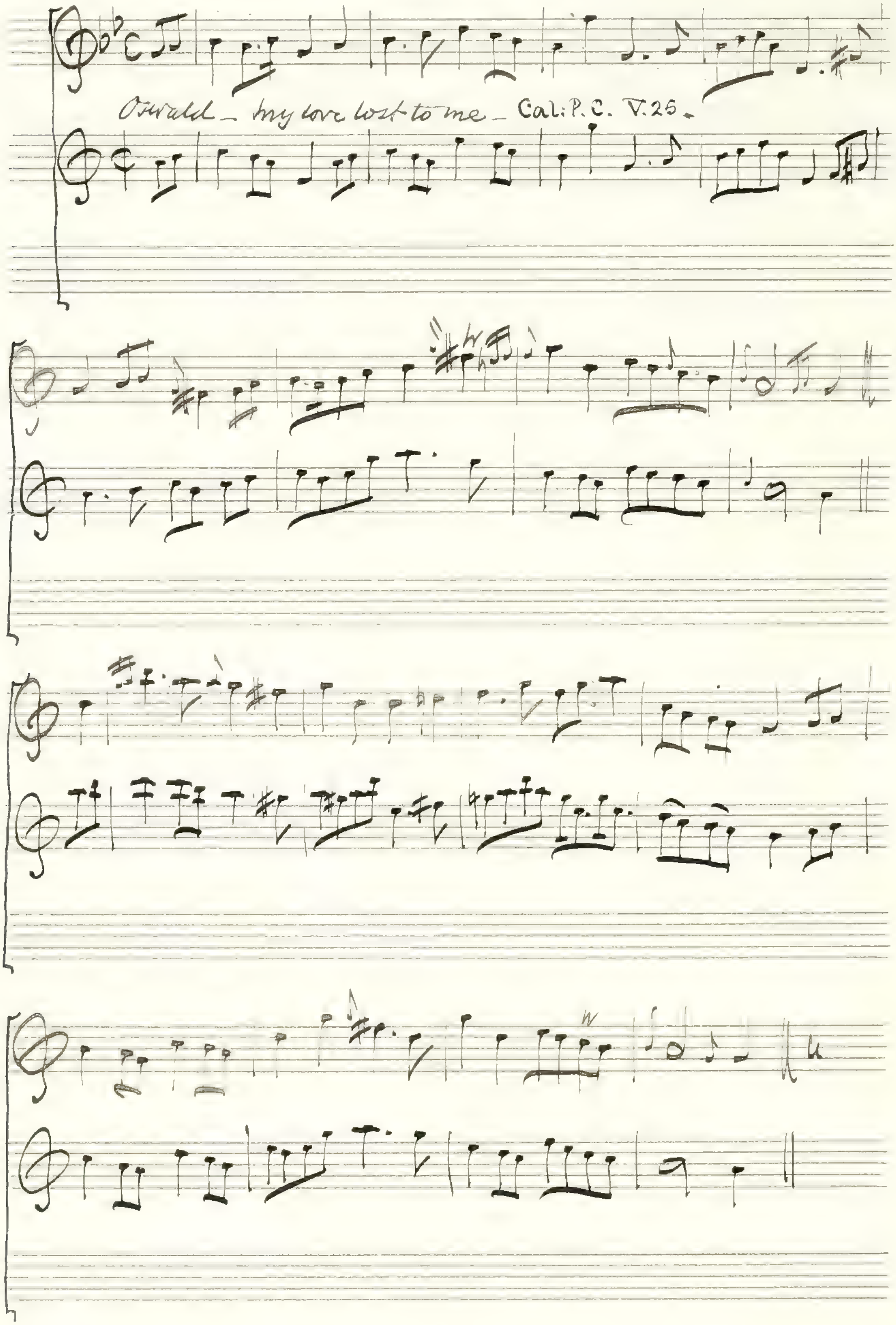
Vol: 5, 813. The Bridal's song
to the Tune of "The Kirk wad let me be" —
begins "I have seven braw new gowns?" —


Oswald III.
tr
tr
tr
tr
tr

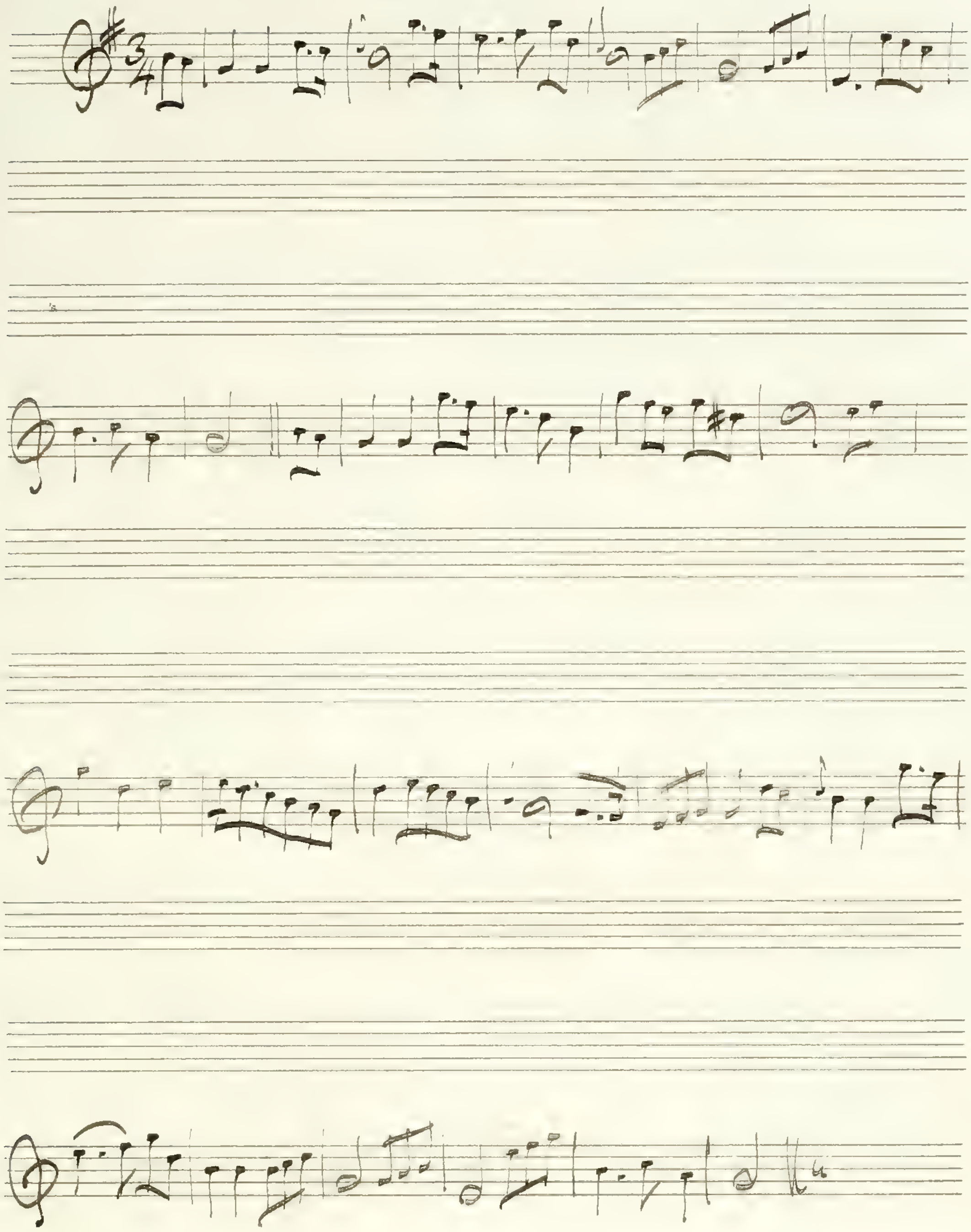
Called also "The blythesome bridal" — and "Tis nae very lang sensyne" —

116 From Francis Peacock's 50 favourite Scotch airs - for a Violin, German Flute and Violoncello, with a Thorough Bass for the Harpsichord - dedicated to James Earl of Erroll - London printed for the Publisher in Aberdeen. - (circa 1776)

No 2 - O Jean I love thee - a very old tune -


Oswald - My love lost to me - Cal: P.C. V.25 -

N.º 3 _ Pentland Hill _ a new Scotch air. _

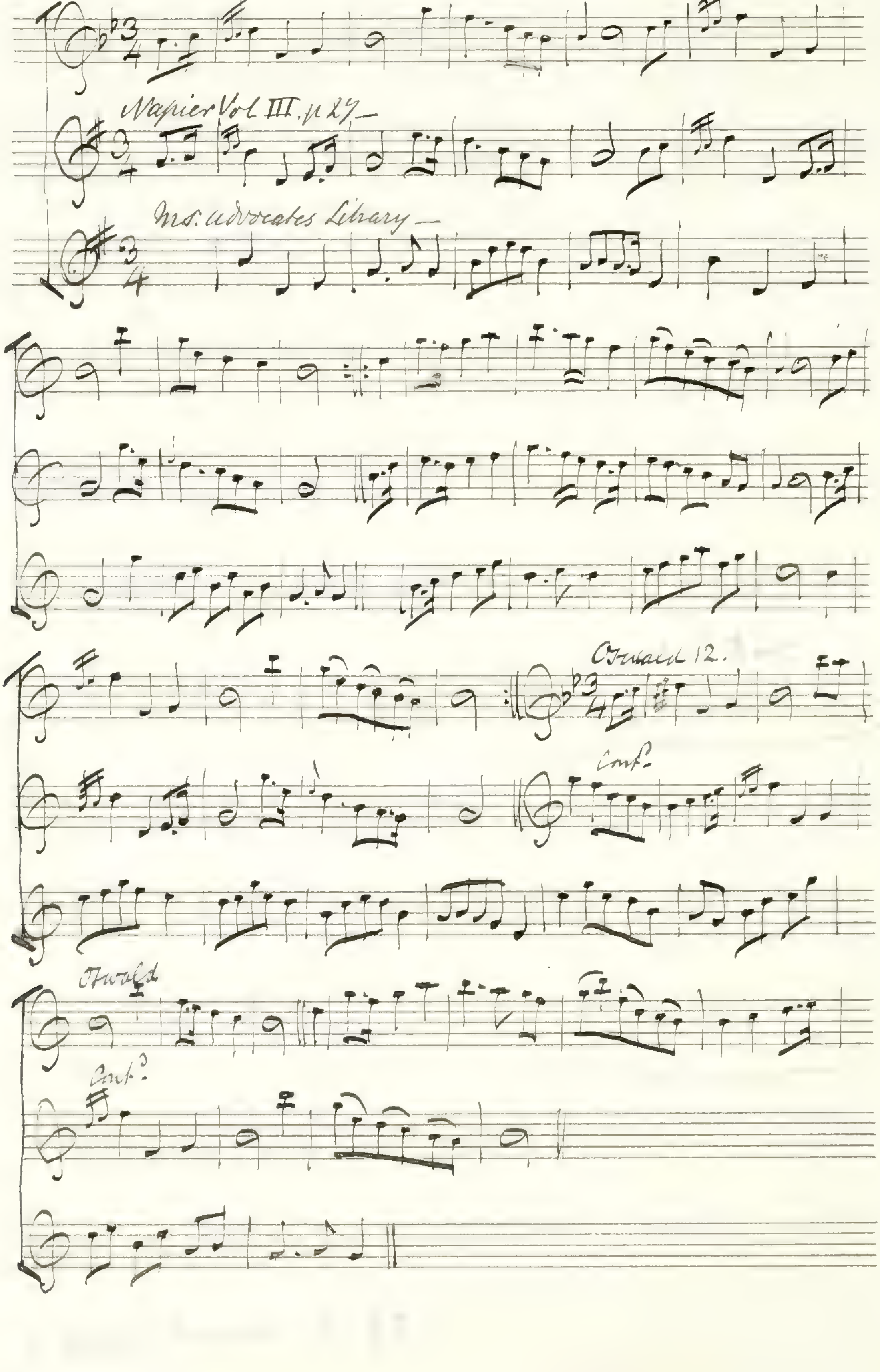


Oswald nearly identical

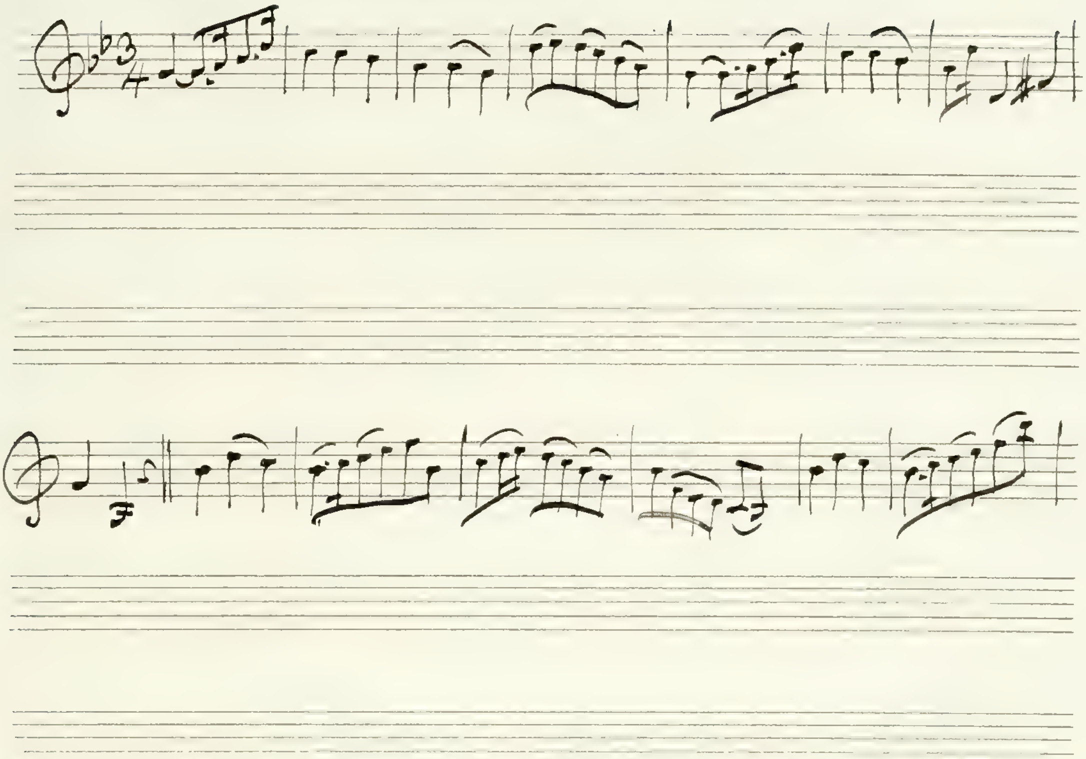
Mentioned as very old in Tytler's Dissertation –

Peacock – No. 8. Be constant still – "an old Tune" –

Ve M.M. Vol II. p 89

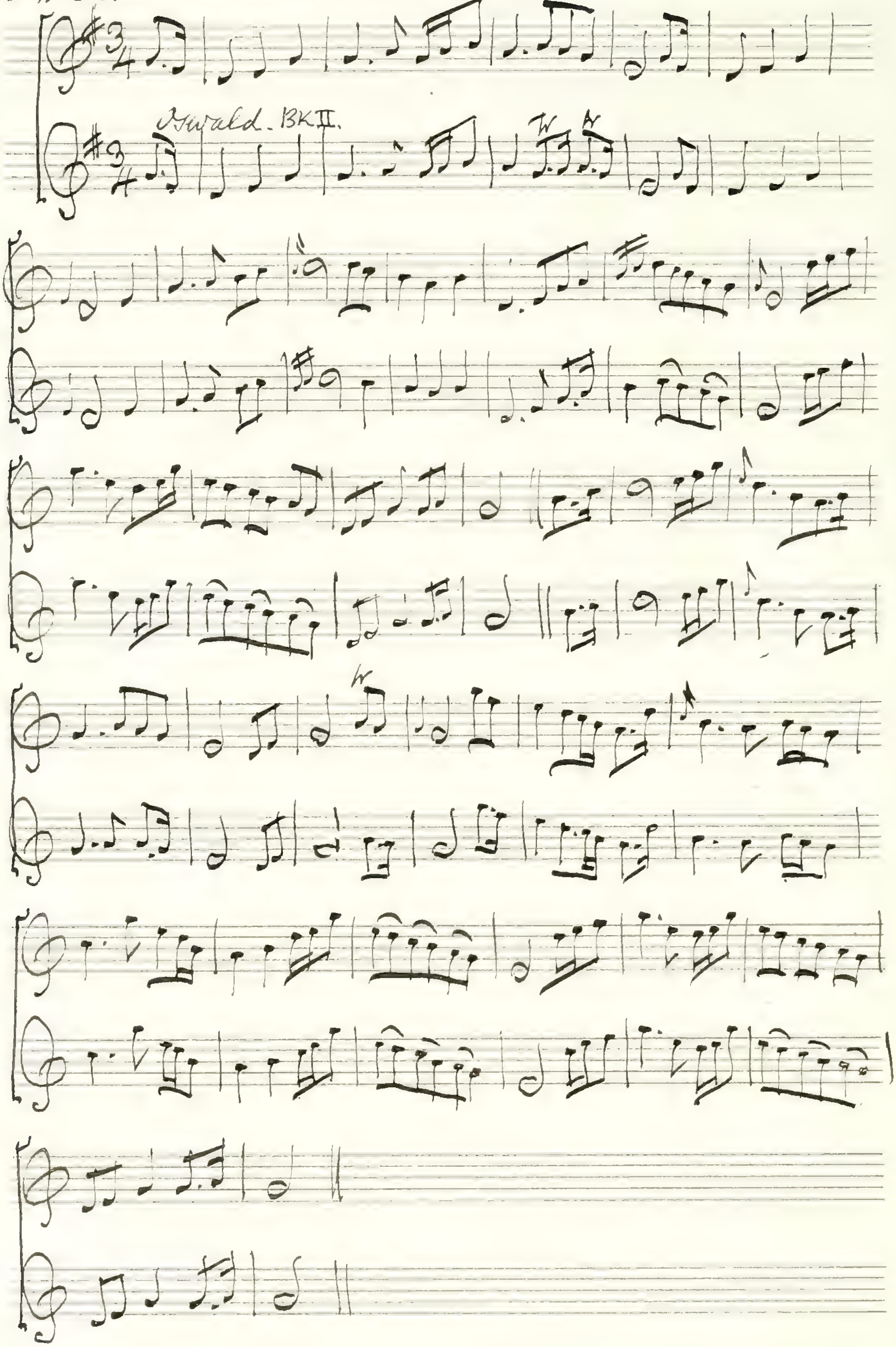

Napier Vol III. p 27 –
Ms: advocates Library –
Oswald 12.
Conf.
Oswald
Conf?

No. 21 An Old Welsh Tune

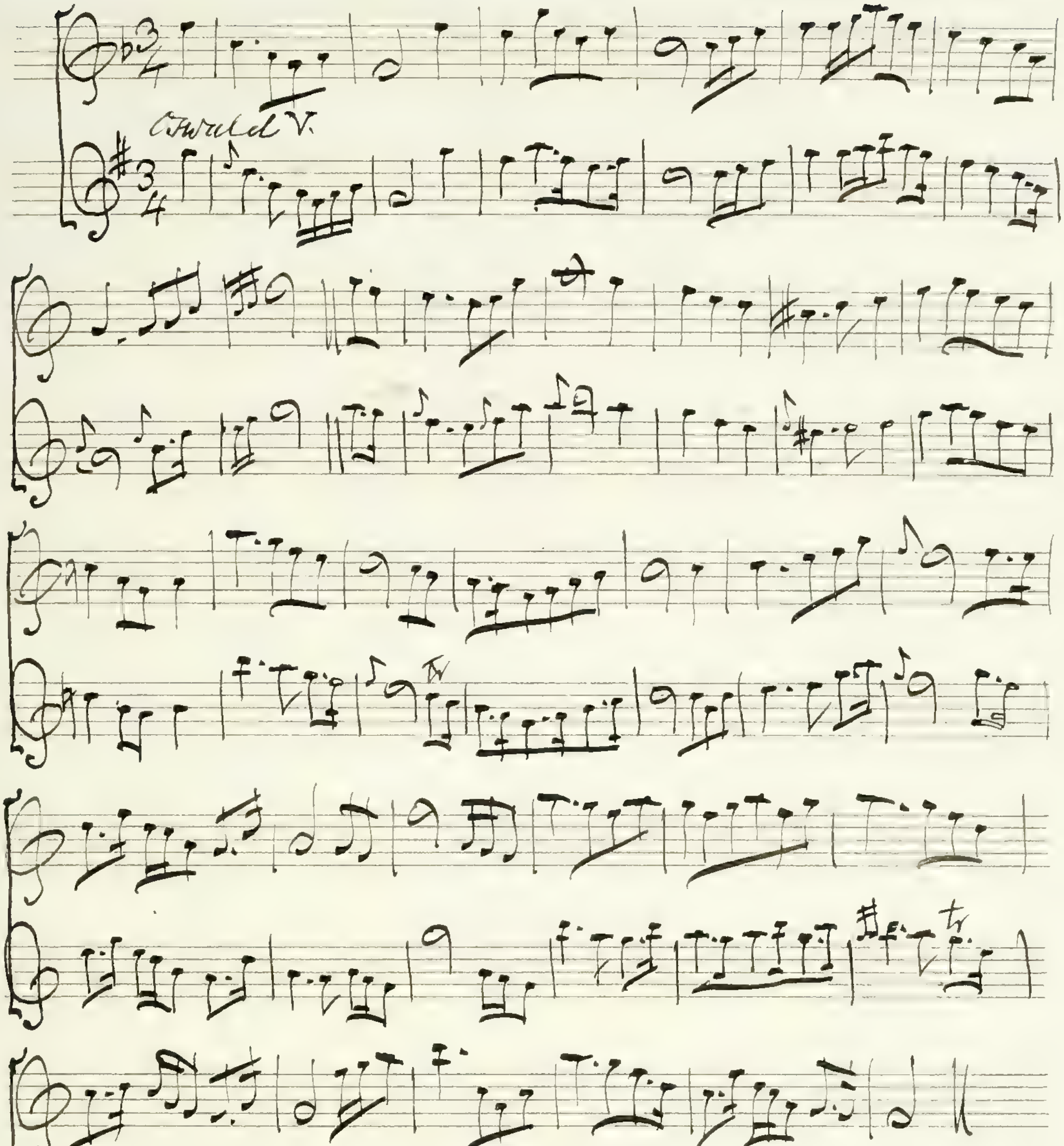


Peacock No. 32.

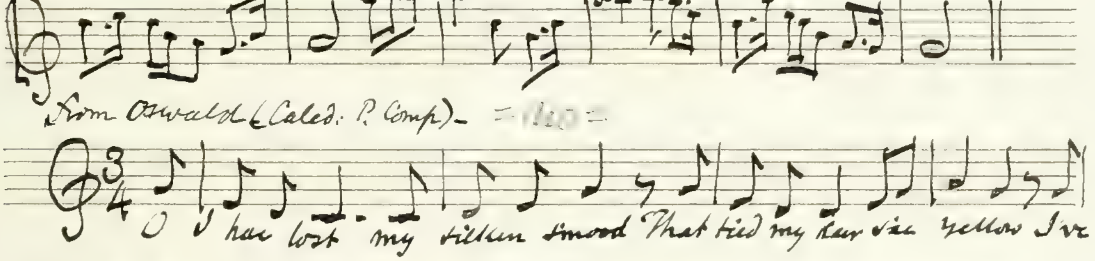
Banks of Tay —


Oswald. BK II.

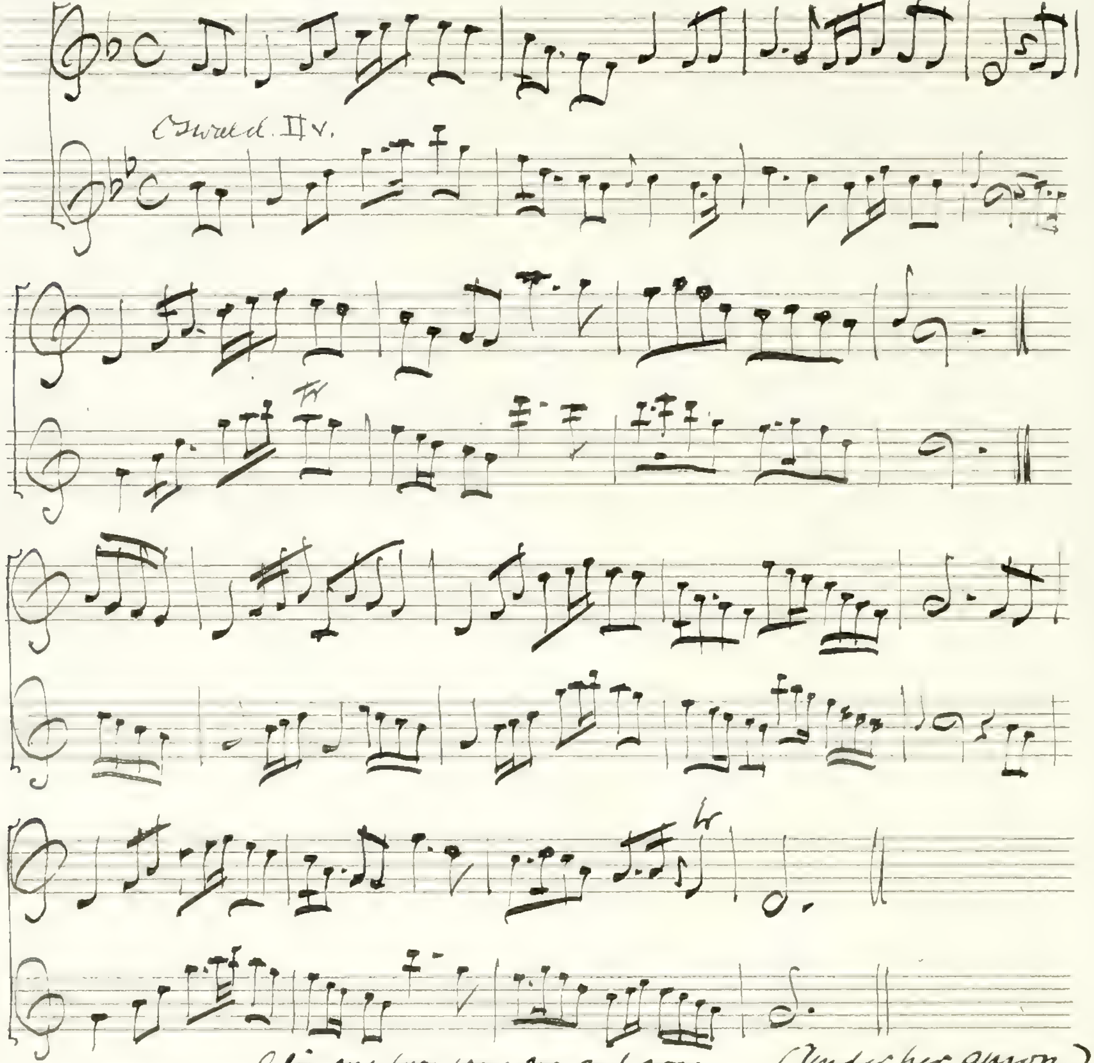
No. 33 Katie's Complaint


Oswald V.
tr
tr
tr

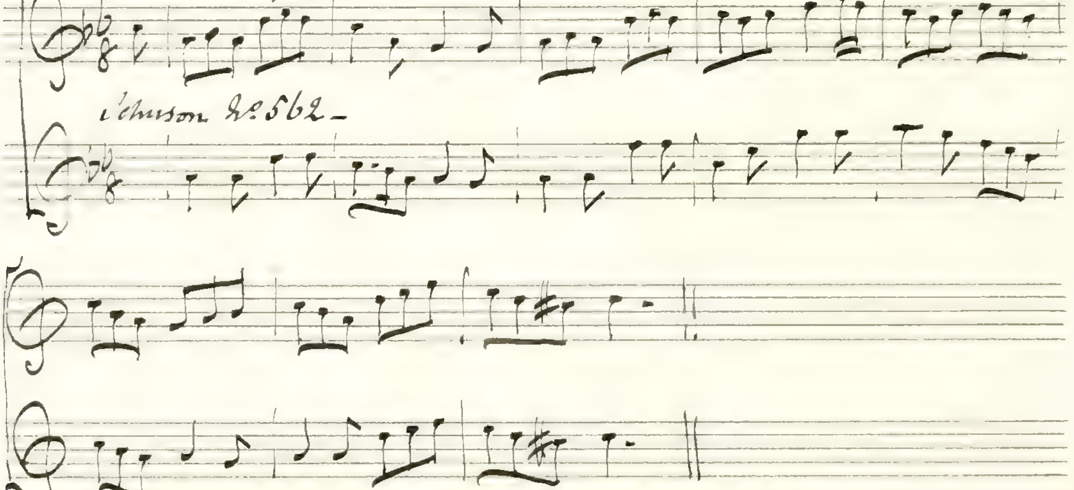
From Oswald (Caled: P. Comp.)


O I hae lost my silken snood That tied my hair sae yellow I've
gien my heart to the lad I loed He was a gallant fellow.

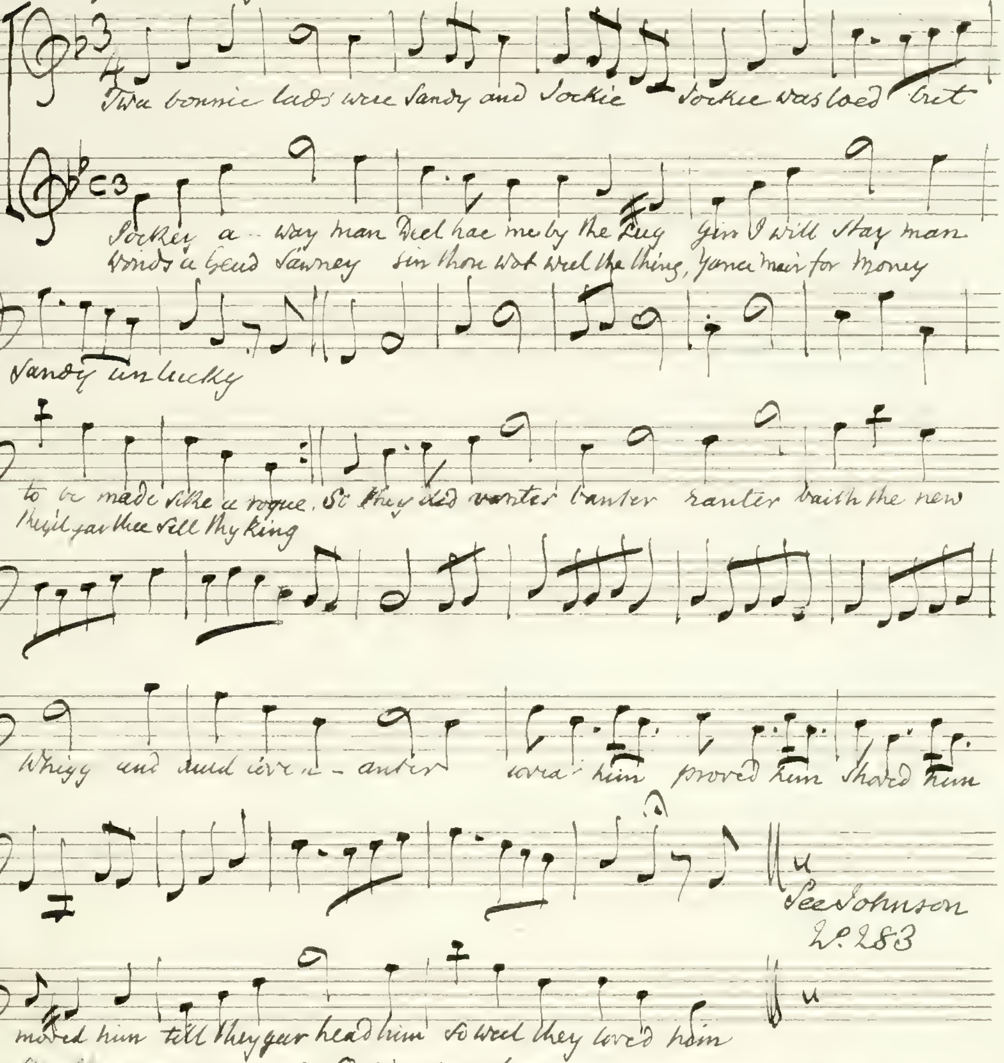
Peacock – No. 35 – Binney Side – a new Scotch air –



Macfarlan MS. 1740. O gin my love were yon red rose – (Under her apron)

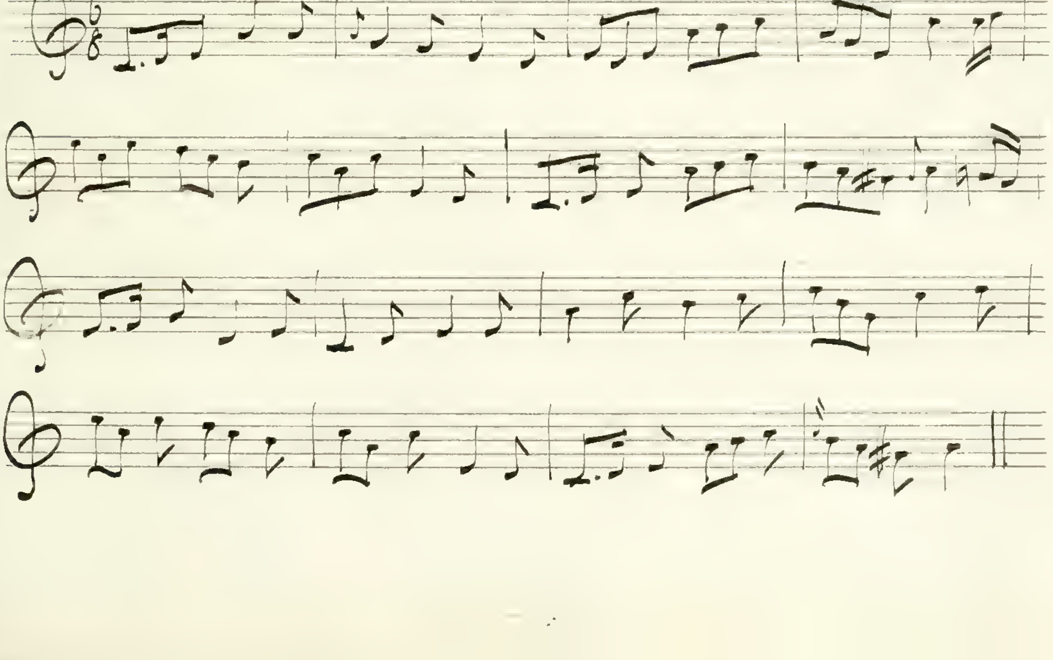

Johnson No. 562 –

No. 37 _ Jockey & Sandy _ "The melody of this is very old" _


Twa bonnie lads wree Sandy and Jockie Jockie was loed but
Jockey a - way man Deel hae me by the Lug Gin I will stay man
Winds a Gude Sawney Gin thou wot weel the thing, Yance mair for Money
Sandy unlucky
to be made like a rogue. St they did vaunter canter ranter baith the new
Theyil gar thee sell thy king
Whigg and auld cove-n - anter cova - him proved him shaved him
moved him till they gar head him so weel they loved him

See Johnson No. 283

Another version of O gin my love —

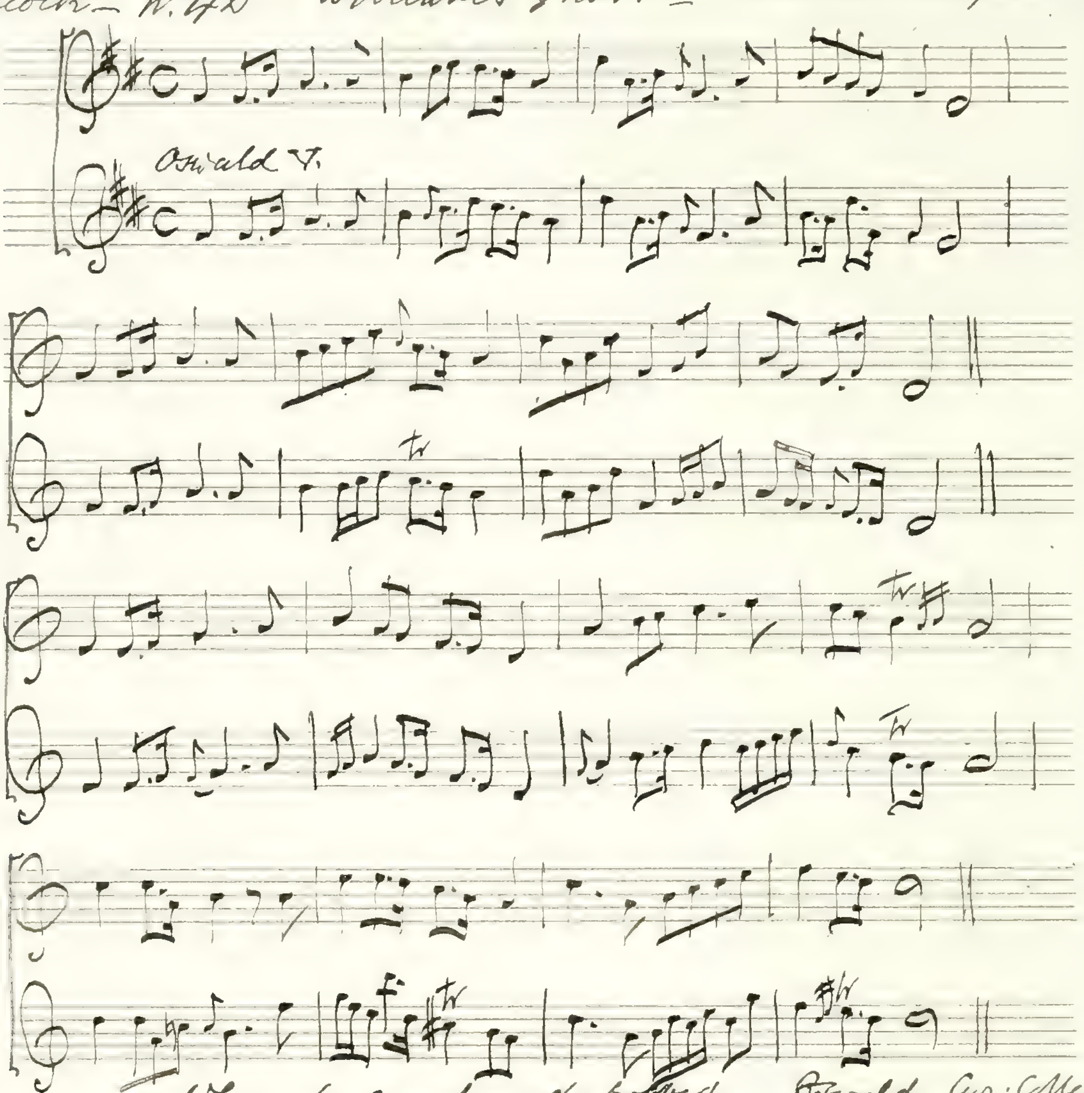


in small folio size _ It contains political songs in favour of the succession of the Duke of York — one of them is on "The Duke's return from Scotland — It appears to be of that age — J.M.W.

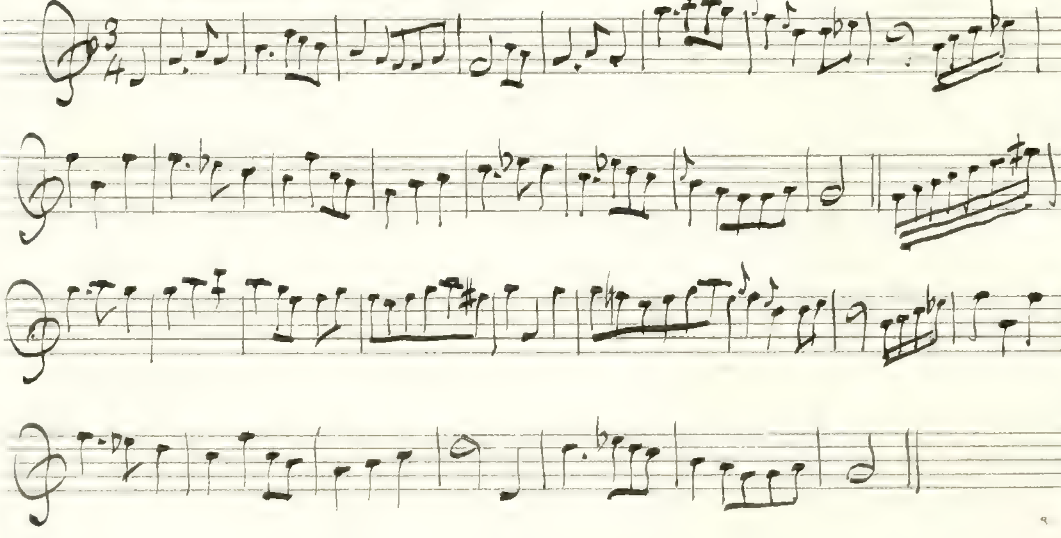
"W. W. Chappell writes _ This tune is printed in Rox V3. p 413, as the tune of Twa bonny lads were Sawney & Jockey, published by Brooks in 1682 _ If correct, it is from D'Urfey's play The Royalist" — The song is given in Nat Thomson's 180 Loyal Songs (1685) "To an excellent new Tune", which proves the date —

Peacock – No. 42 William's Ghost – Same as in Napier Vol II. 66 –

Called Nelly's Dream by Urbani



When she cam ben she bobbed –, Oswald – Cur: Collection –

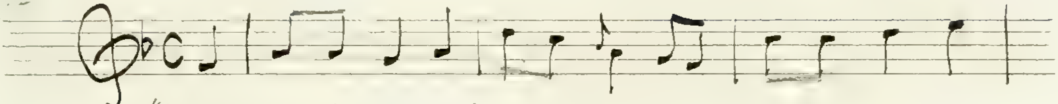


From an oblong folio entitled "A Curious collection of Scots Tunes for a Violin, Bass Viol or German Flute with a Thorough Bass for the Harpsichord &c by James Oswald Musician in Edinburgh – It is Ded: to the Duke of Perth –

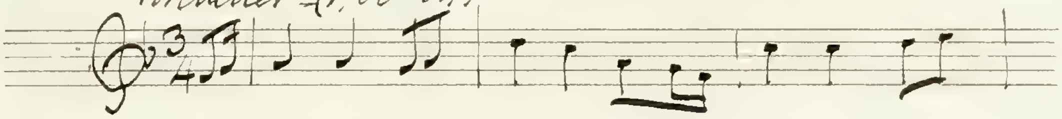
∴ the list of Subscribers is the name of James Colquhoun – Lord Provost of Edinr.

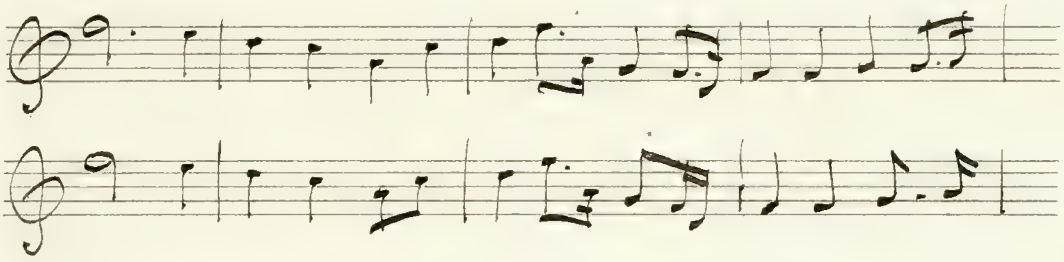
No. 44 – Gill Morice –

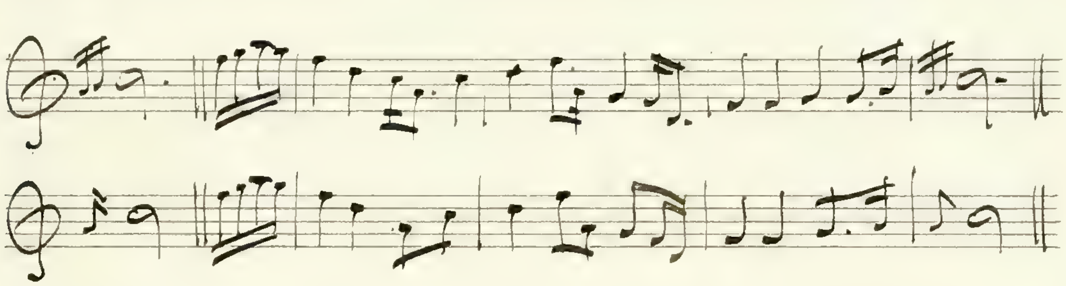
or 3/2



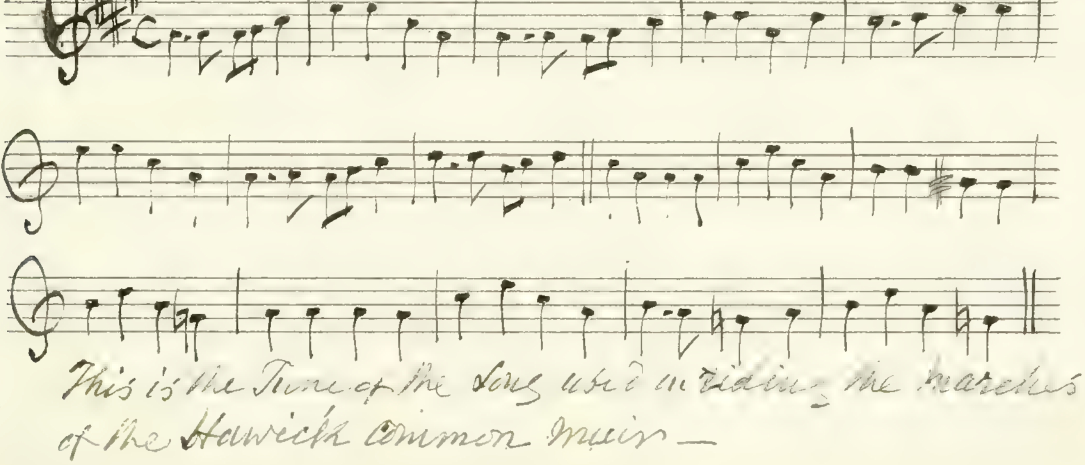
Bremner – (1750–64)







Teribus ye Teri odin –

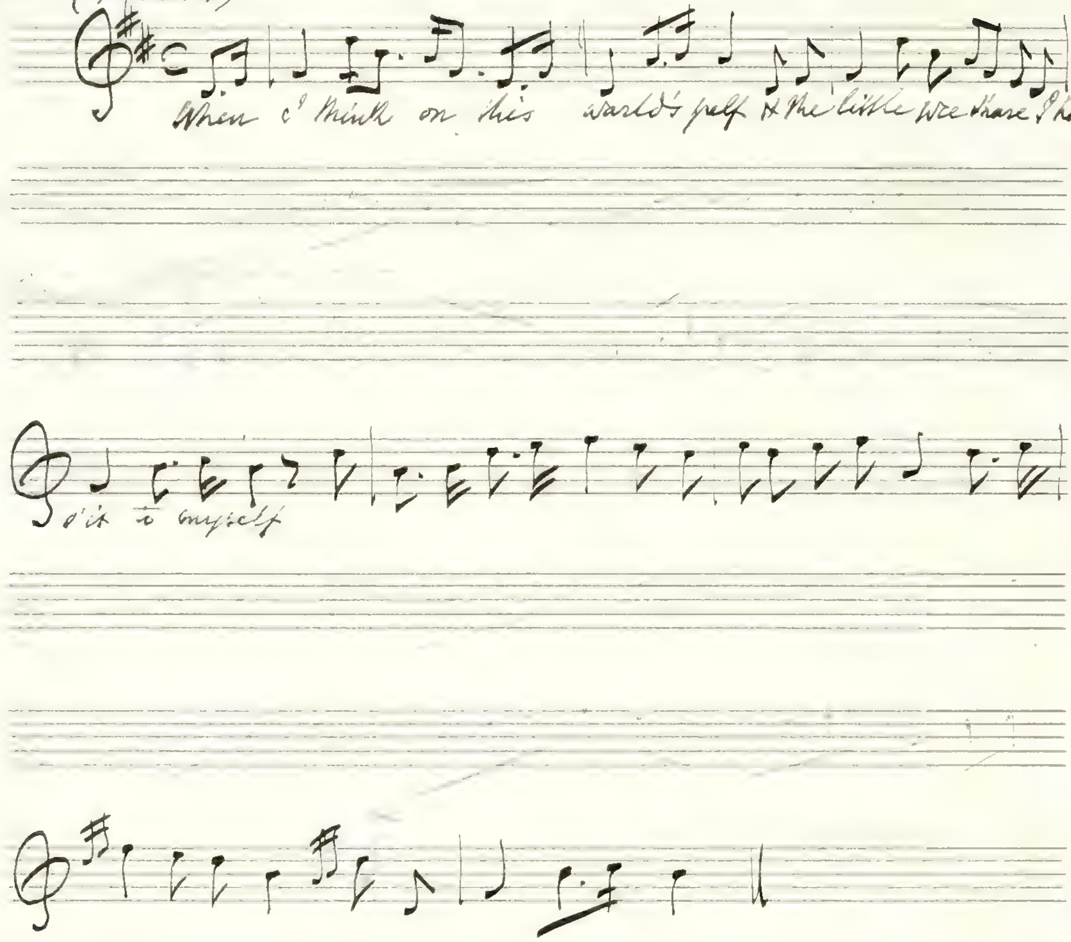


This is the Tune of the Song used in riding the marches of the Hawick common muir –

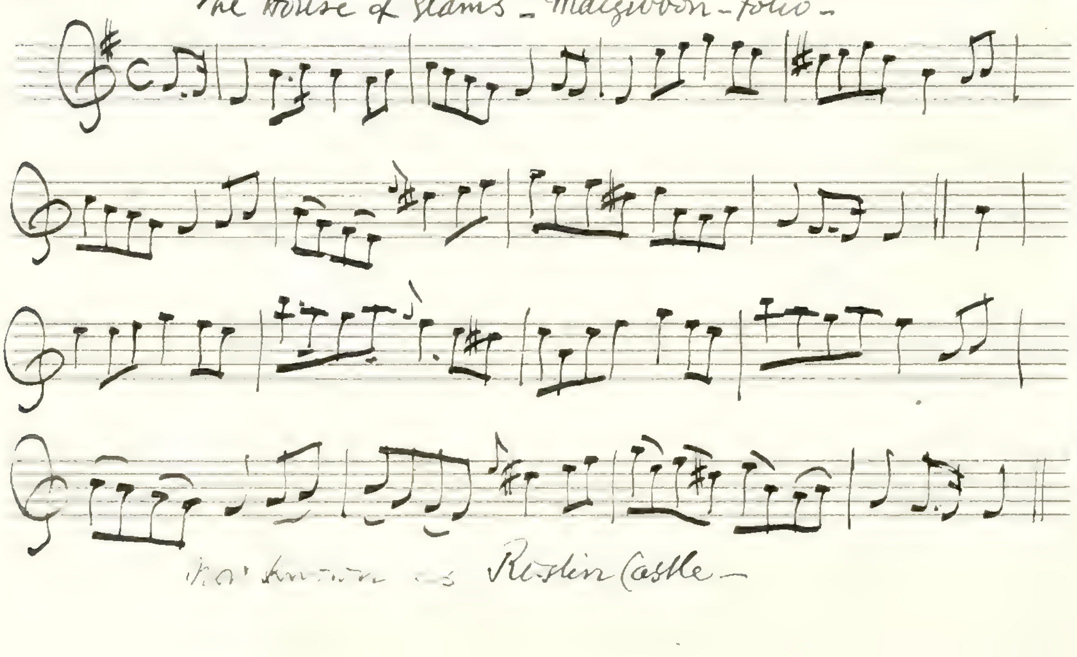
from Robert Bremner's 30 Scots Songs for a voice & Harpsichord - first set - 1750 - 64 -

The Blathrie o't _ (Page 2)

(Bremner)


When I think on this warld's pelf & the little wee share I have
o'it to myself

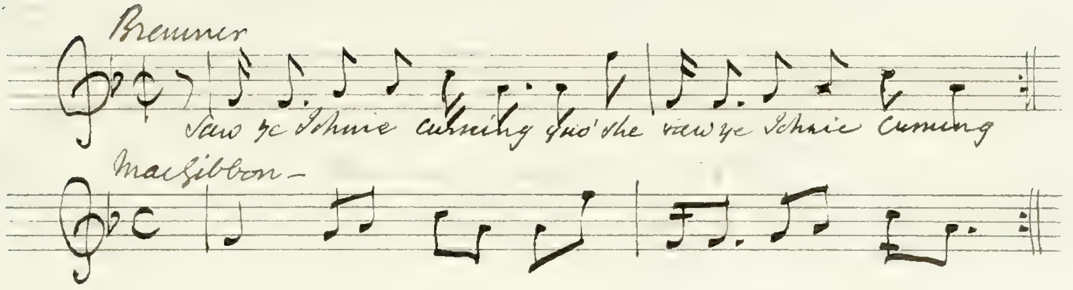
The House of Glams _ Macgibbon - folio -

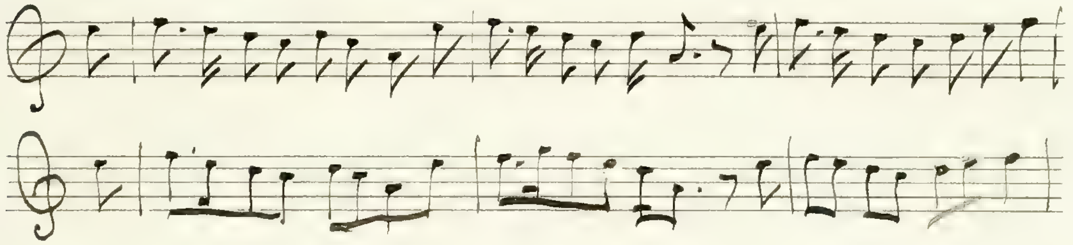


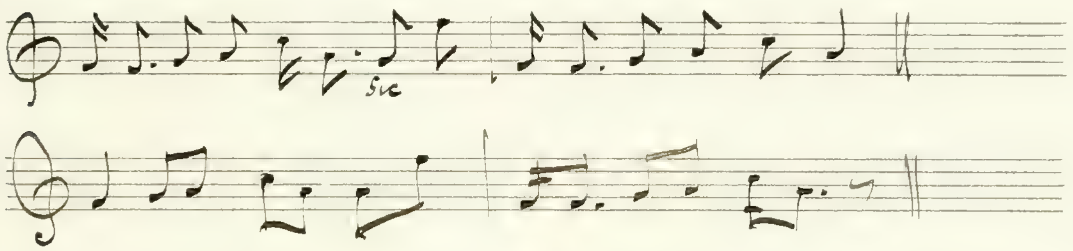
Now known as Roslin Castle -

Bremner writes - "It is not expected that these Setts of the Tunes will please every one, as so many different Setts prevail; but one thing may be depended on, viz: That they have been with great care collected from those who were judged to have the most authentic; nor has the least freedom been used, further than a few Graces, which are done in small notes, so that they may not be performed at Pleasure." -

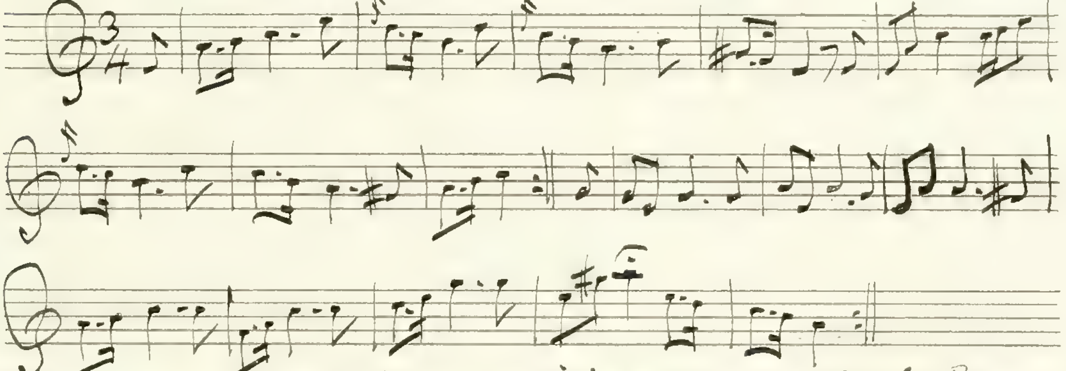
Fee him Father — (Page 6)


Bremner
Saw ye Johnie cumming quo' she saw ye Johnie Cuming
MacGibbon —





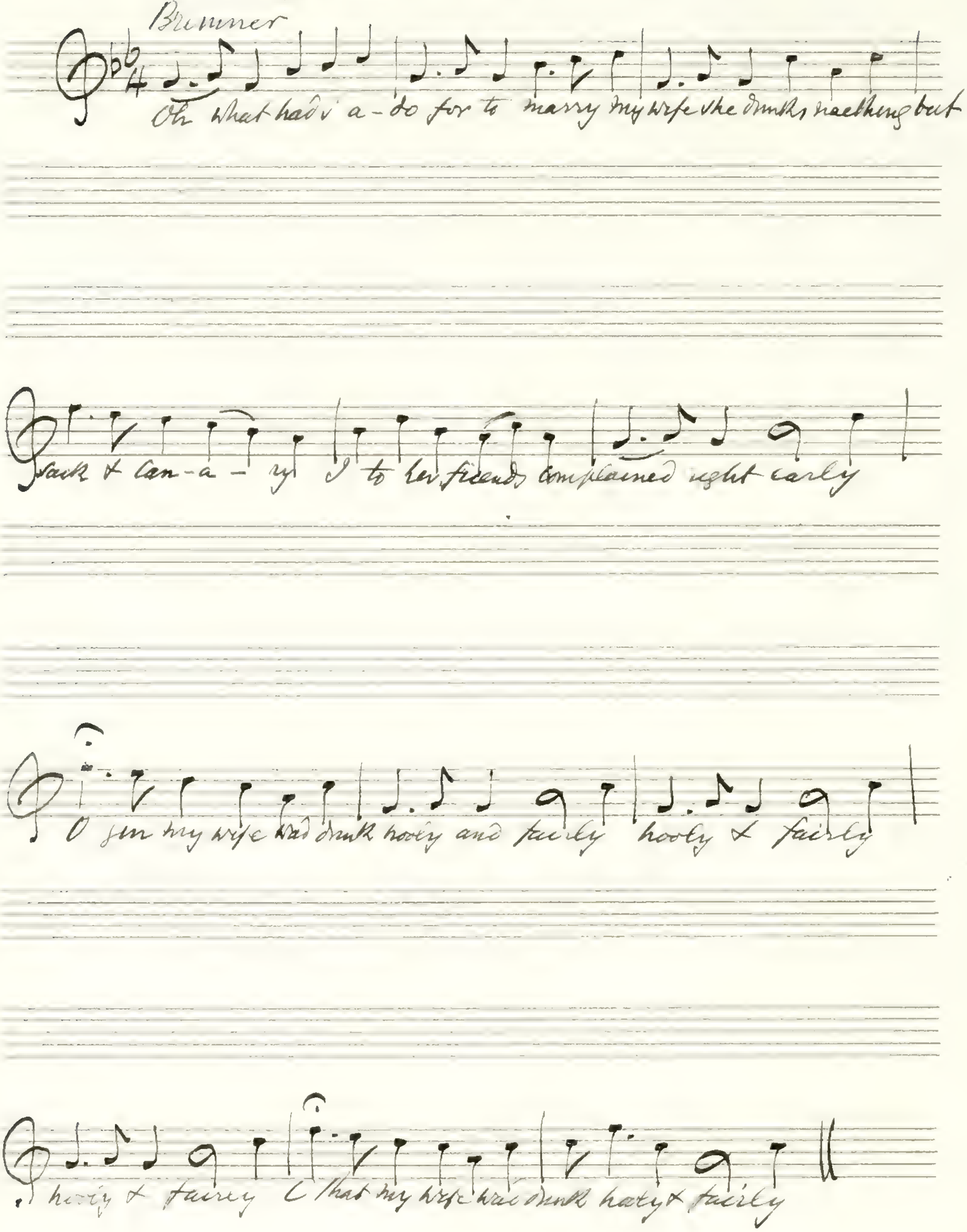
Tak your auld cloak about you * — Book II p 27



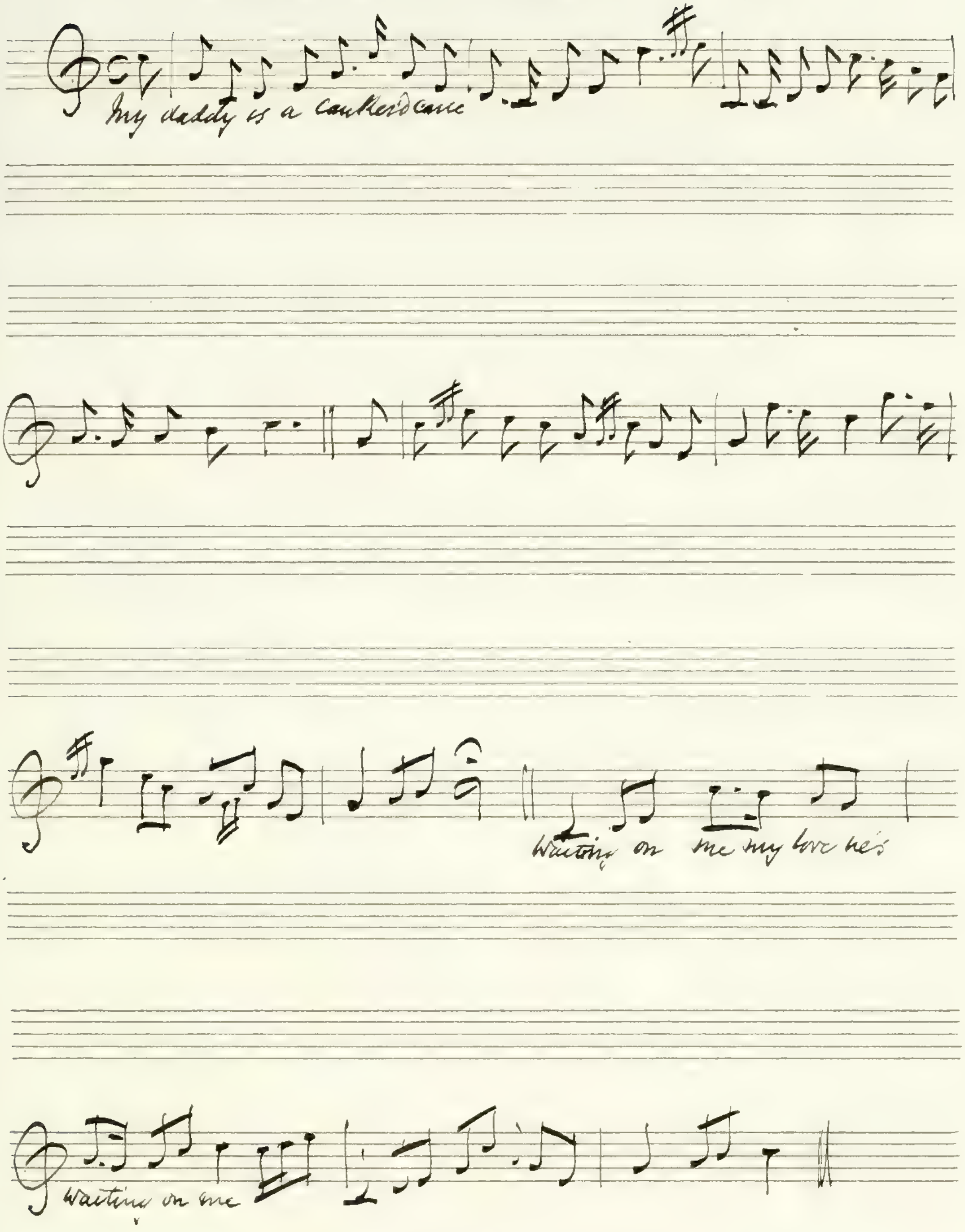
* This stands in Straight & Skillern's edition of Oswald's Caled: P. Comp: page 65 — instead of "My apron dearie" — which is given twice in the early edition — p 65 and p 113 — (I have since found it in Oswald's own edition later)

Hooly and Fairly (Page 10)

Bremner


Oh what had i a-do for to marry my wife she drinks naething but
sack & can-a-ry I to her friends complained right early
O gin my wife wad drink hooly and fairly hooly & fairly
hooly & fairly O that my wife wad drink hooly & fairly

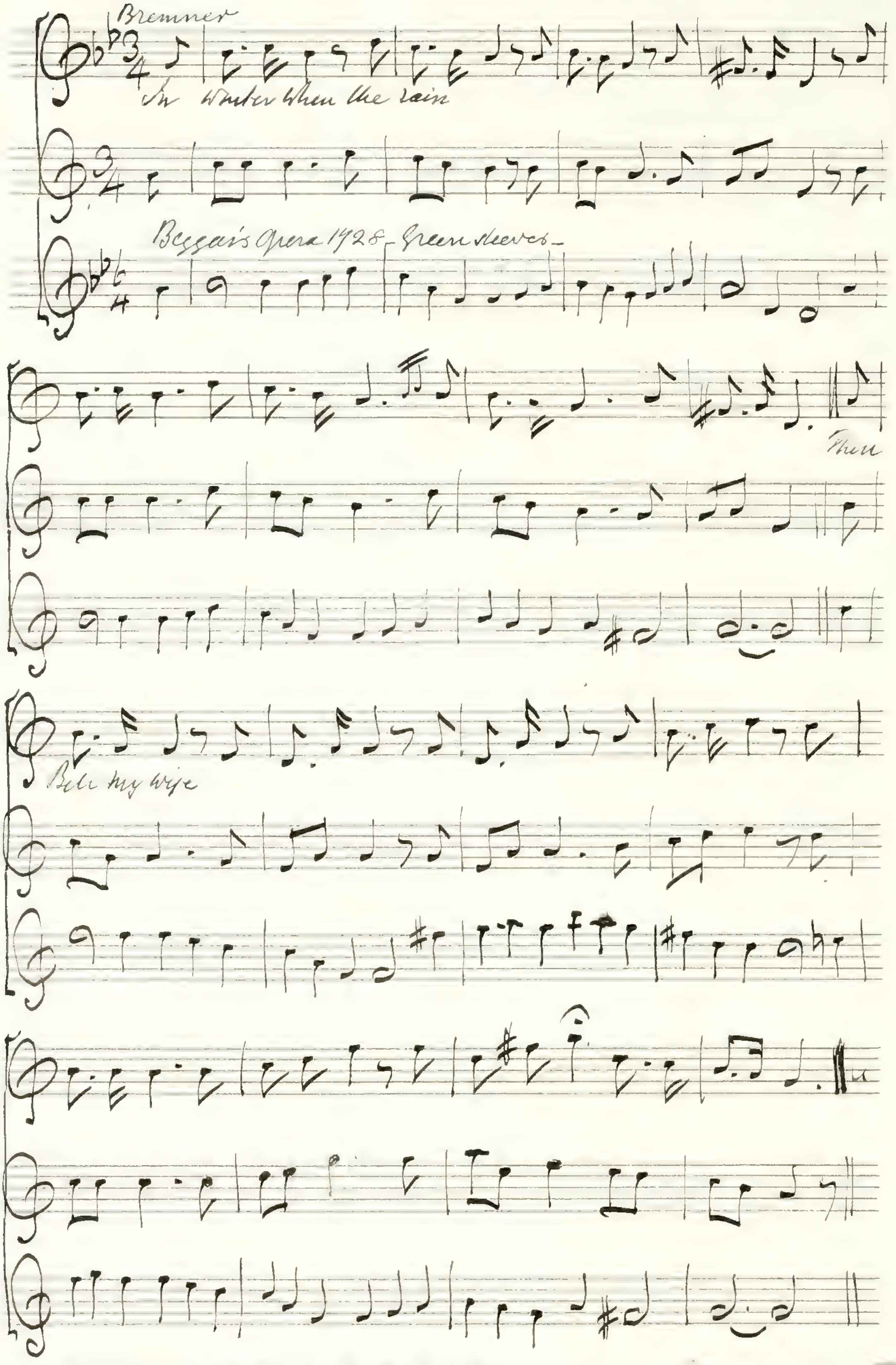
Low down in the Broom (P.9)


My daddy is a cankerd carle
Waiting on me my love he's
Waiting on me

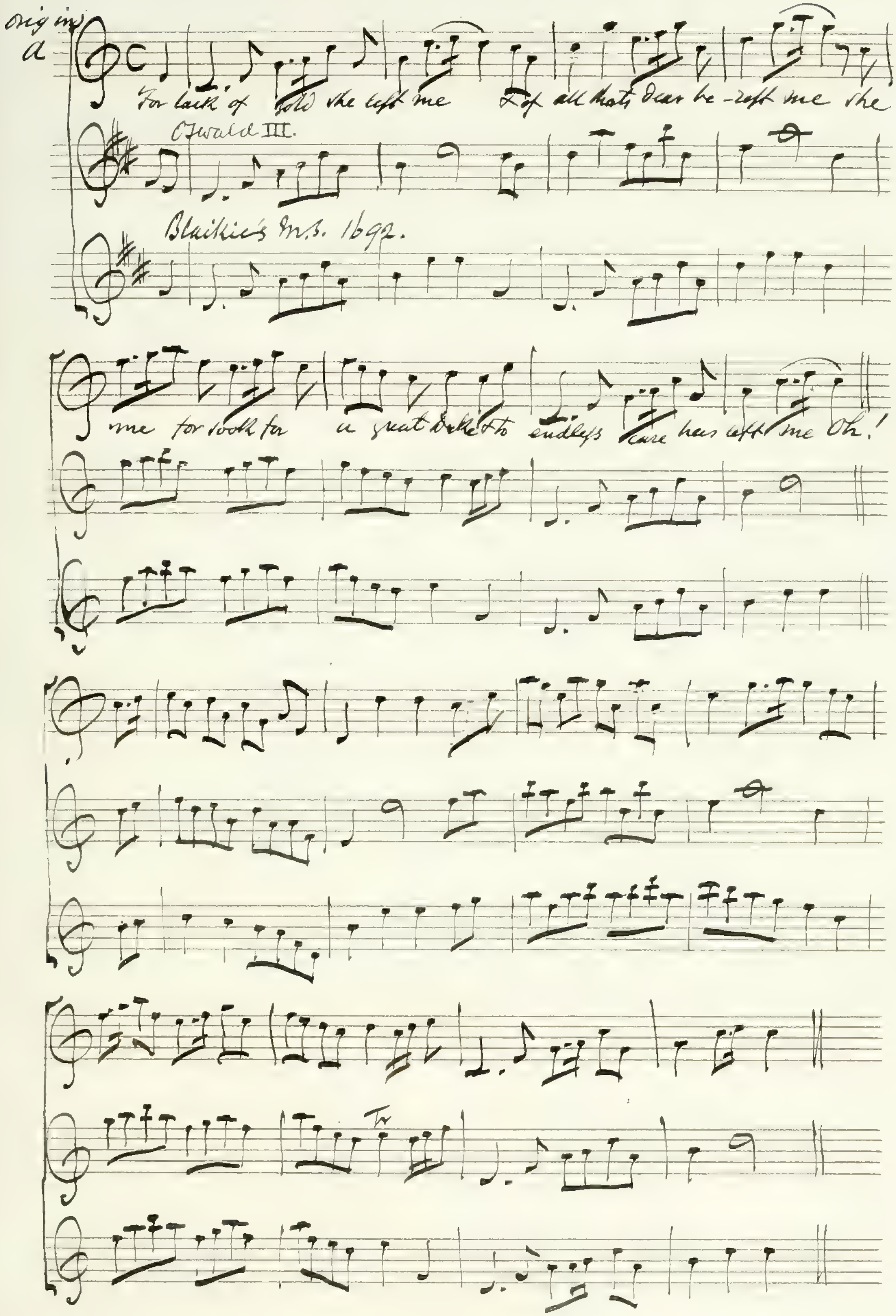
Covered the same – but the / [illegible]

Tak your auld cloak about ye — (P.14)

The Second is a version I have heard sung by old people early in the century (1815–20)


Bremner
In Winter when the rain
Beggar's Opera 1728 – Green sleeves –
Then
Bell my wife

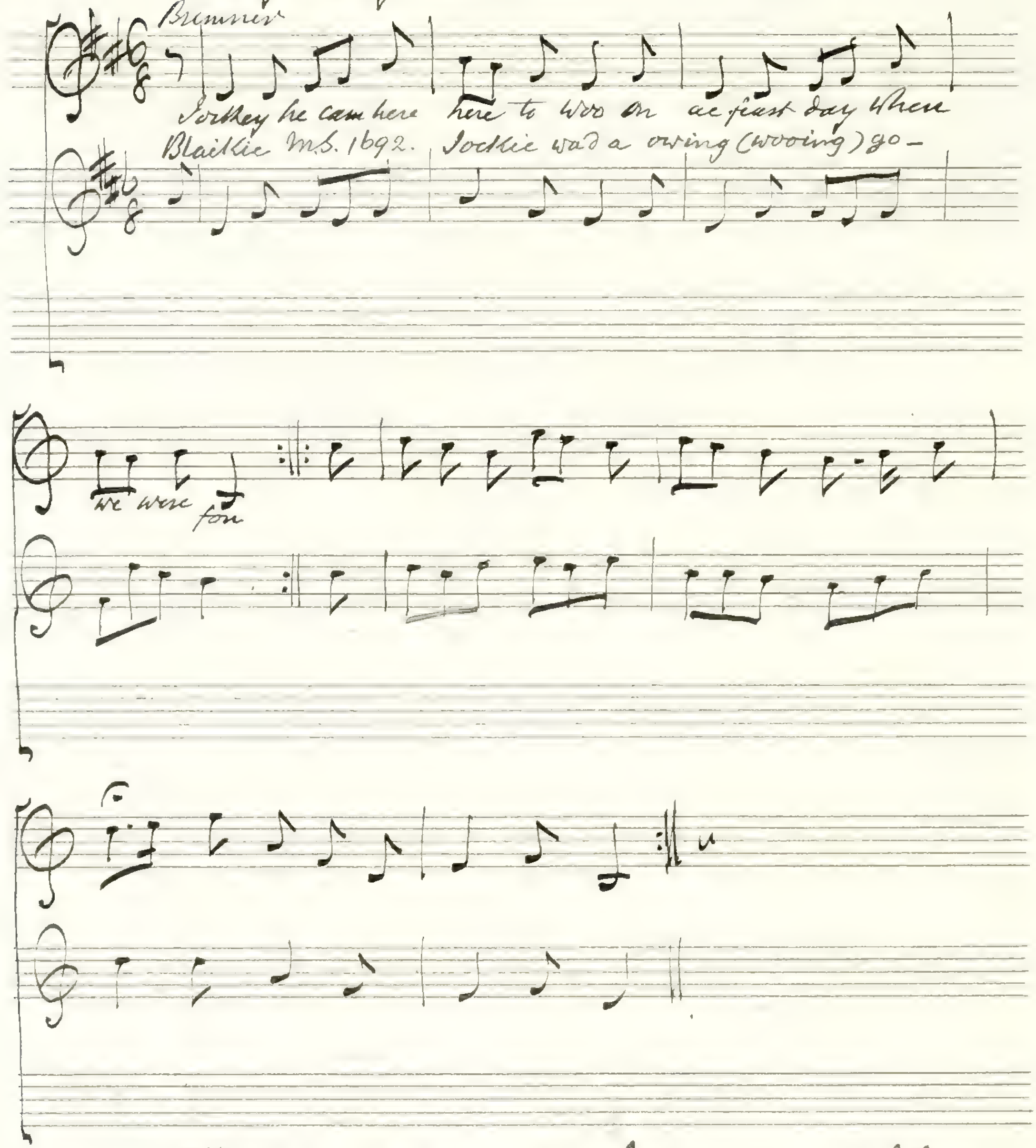
For laik of Gold she left me — (P.19)


orig in a
For laik of gold she left me & of all that's dear be-reft me she me forsook for a great Duke & to endless care has left me Oh!
Oswald III.
Blaikie's MS. 1692.
Tr

David Laing mentions a ballad [illegible]
Tune "For lack of tocher good" — London printed for F.G.

No. 3 is from Blaikie's own translation from a MS. in Tablature dated 1692 —

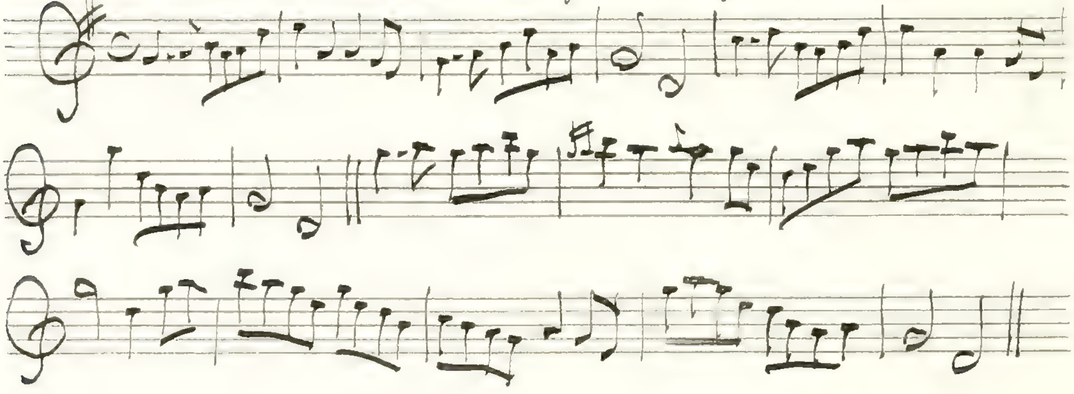
Hey Jenny come down to Jock — (p 25)


Bremner
Jockey he cam here here to woo on ae feast day when
we were fou
Blaikie MS. 1692. Jockie was a owing (wooing) go—

Don: Con: the same.—
The 2d Version is from Blaikie's
translation of his MS. in Tablature.—

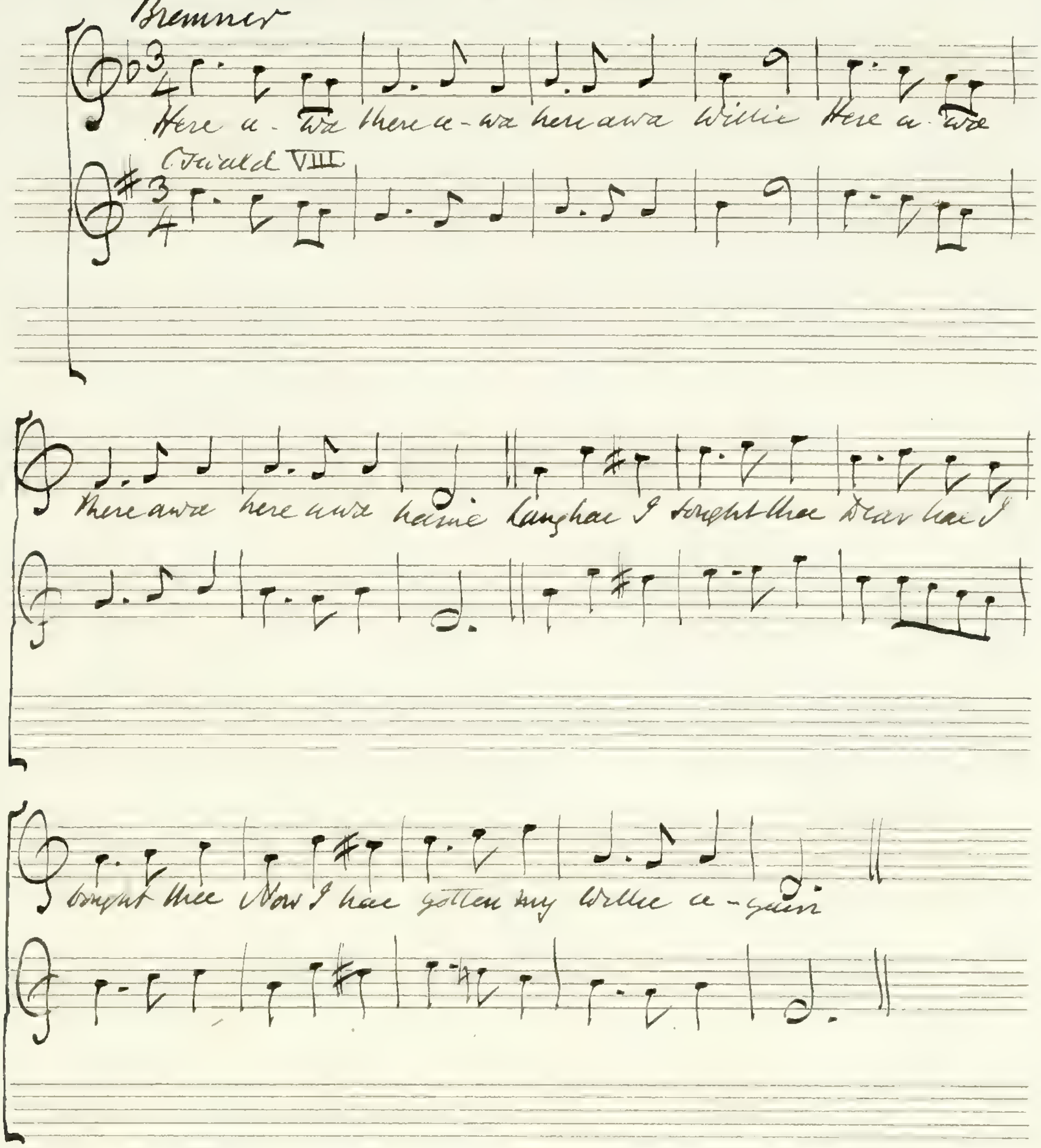
Johnson the same

Widow are you waking — Macgibbon — folio —

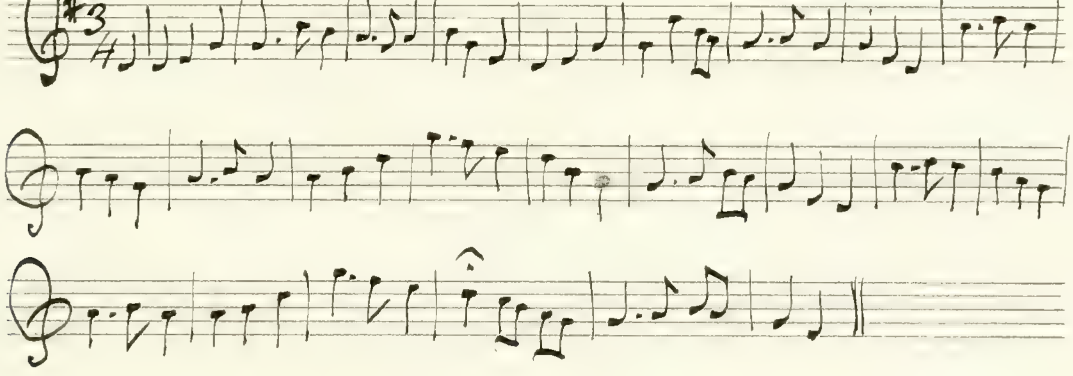


Johnson the same as Bremner —

Here awa there awa — (Bk 2d. p 11) +

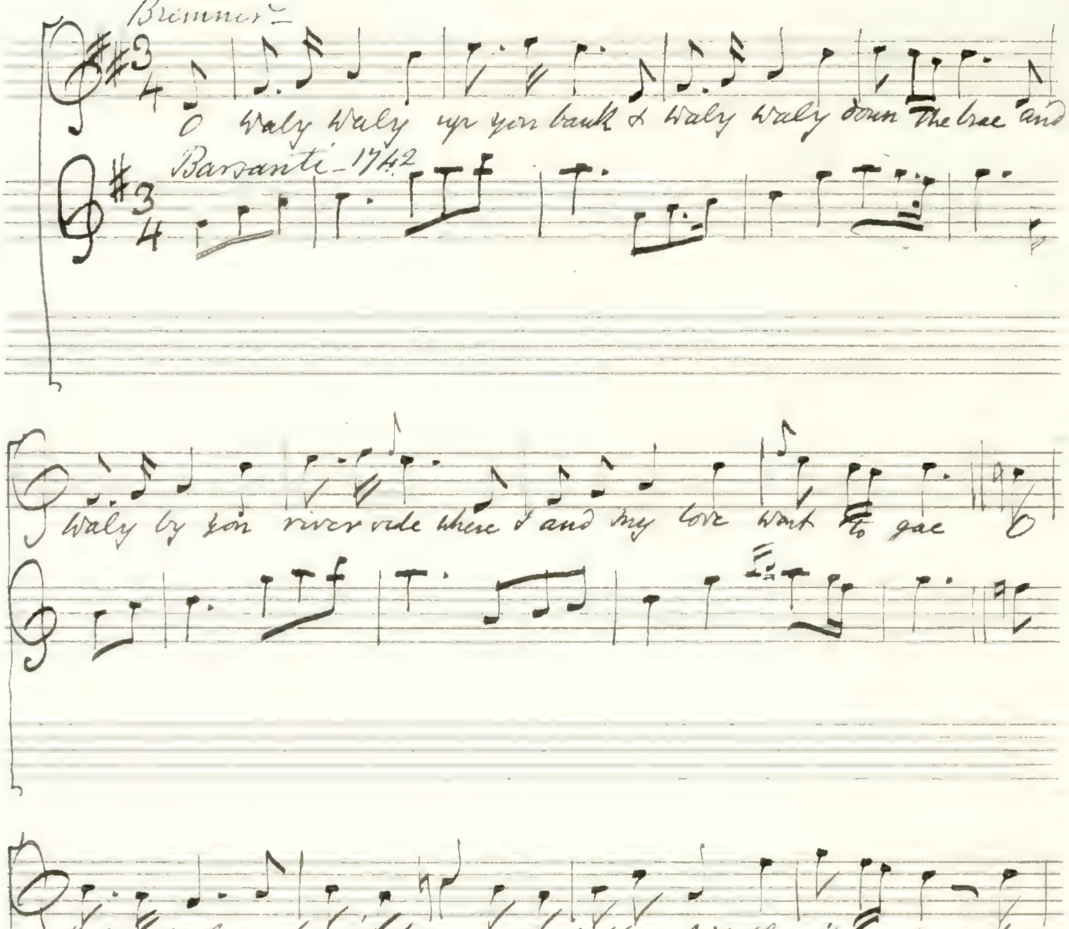

Bremner
Here a - wa there a - wa here awa Willie Here a - wa
Oswald VIII
there awa here awa hame Langhae I sought thee Dear hae I
bought thee Now I hae gotten my Willie a - gain

O say bonny lass will you be in a barrack —



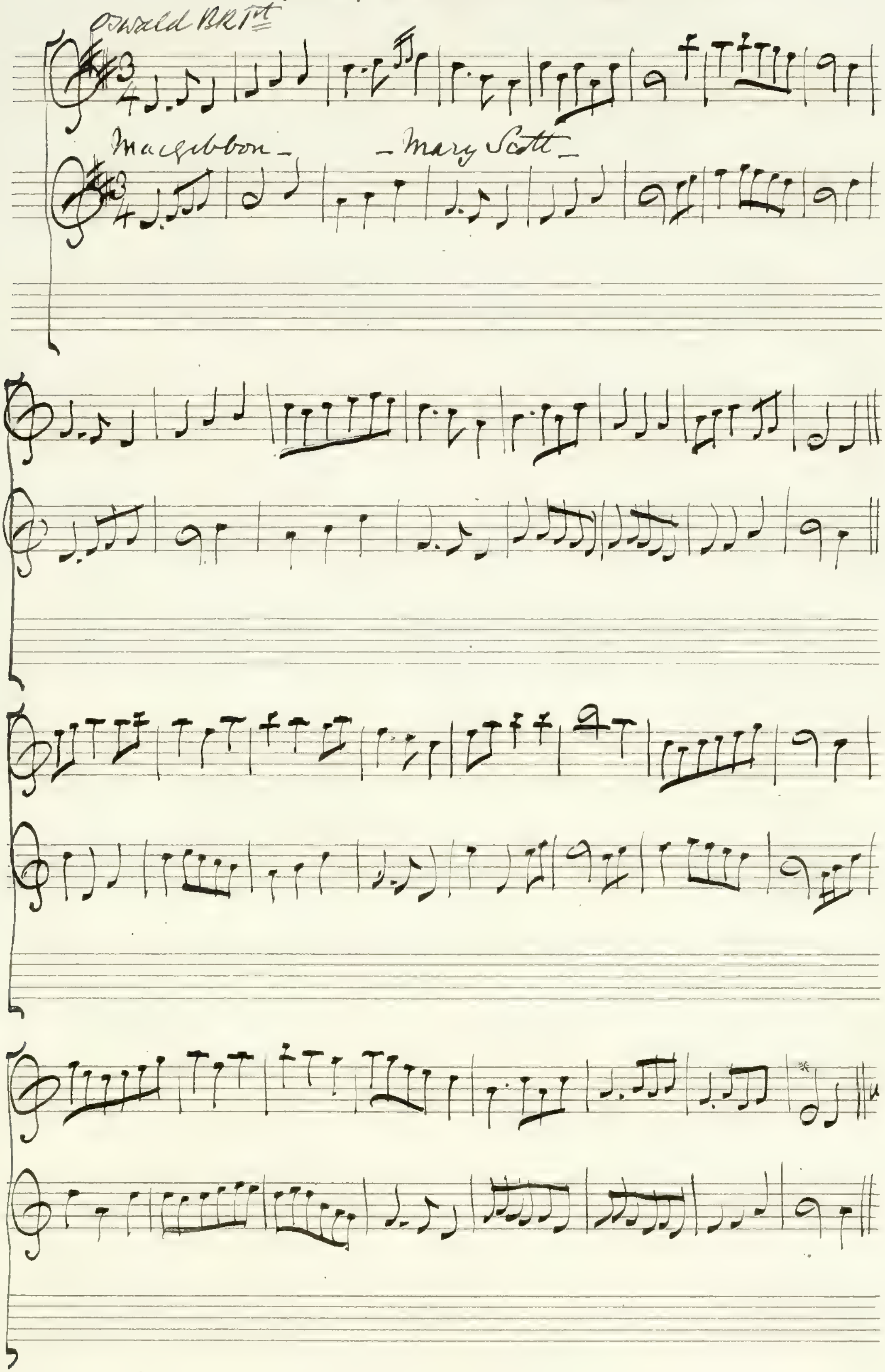
Waly Waly — p 12 —

The 2d set is from a very rare Collection by Francesco Barsanti, ded: to Lady Erskine Edin: printed by A. Baillie, and sold by Hamilton & Kincaid — (1742) —
It contains Thirty tunes —


Bremner —
O Waly Waly up yon bank & Waly Waly down the brae and
Barsanti — 1742
Waly by yon river side where I and my love wont to gae O
Waly waly love is bonny a little while when it is new but
When its auld it waxes cauld and wears a-wa like morning dew. —

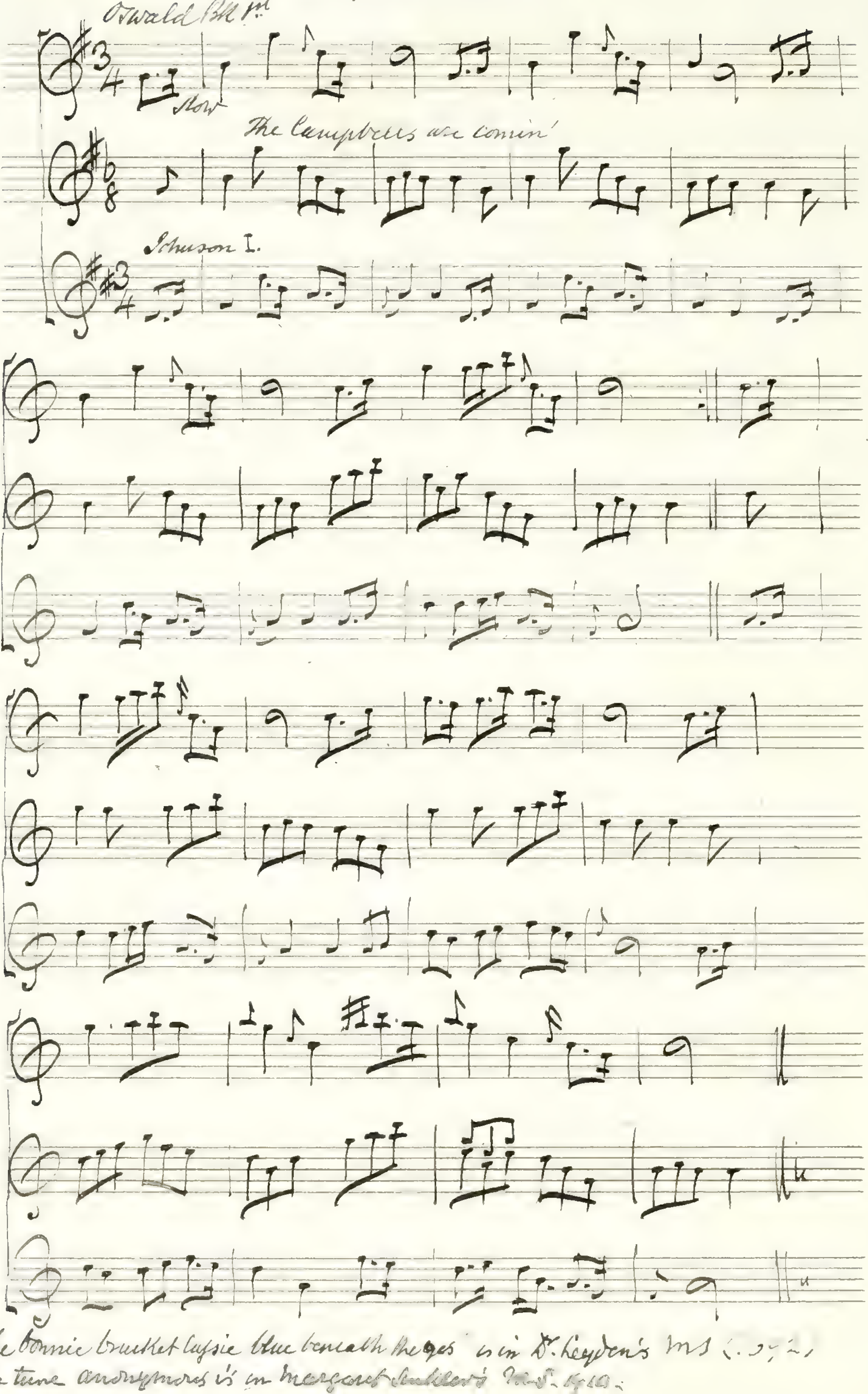
Oswald the same as Bremner —

O(dear) mother what shall I do —


Oswald BK Ist
Macgibbon —
— Mary Scott —

136b

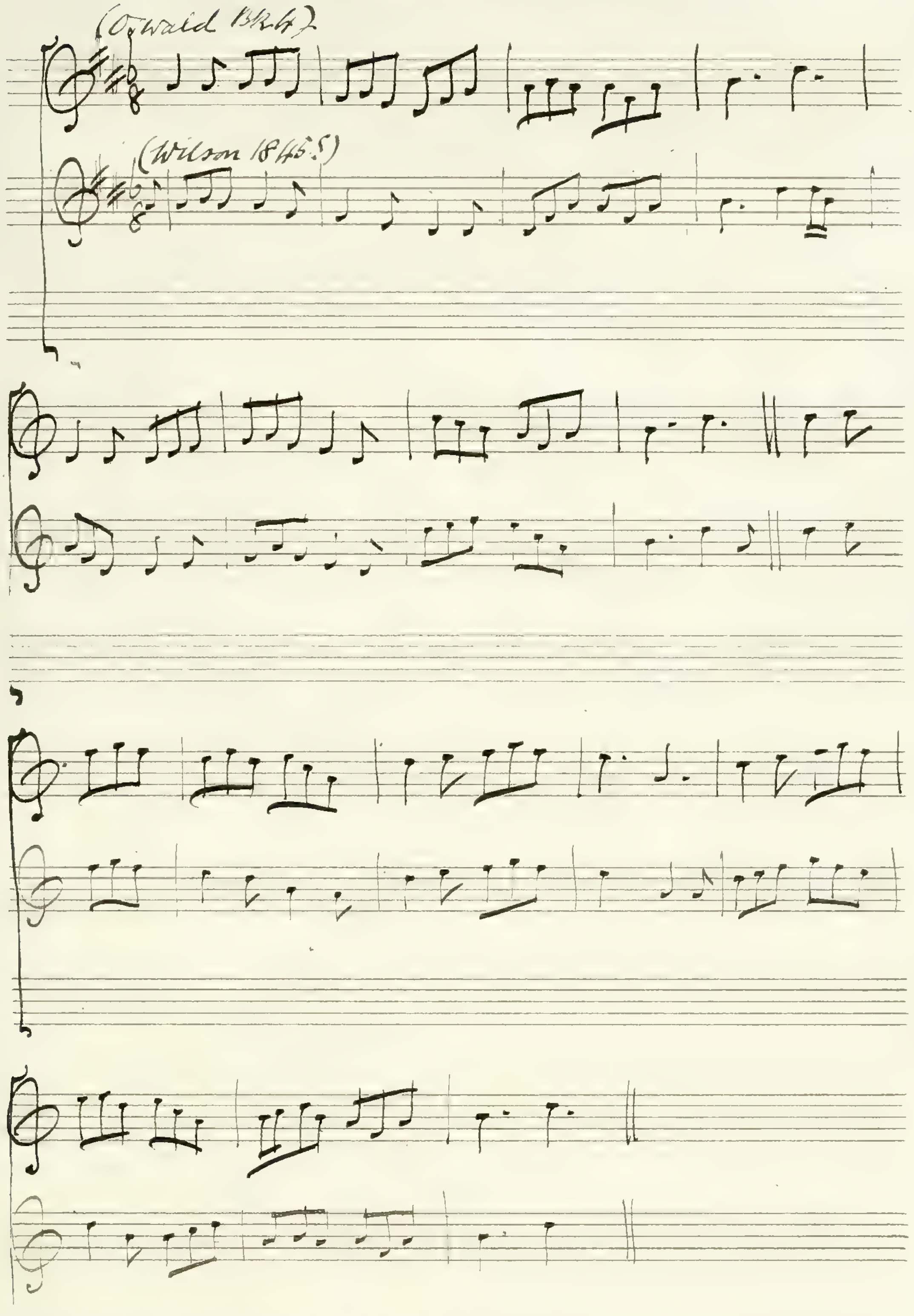
The bonny brucket Lassie


Oswald Bk 1st
Slow
The Campbells are comin'
Johnson I.

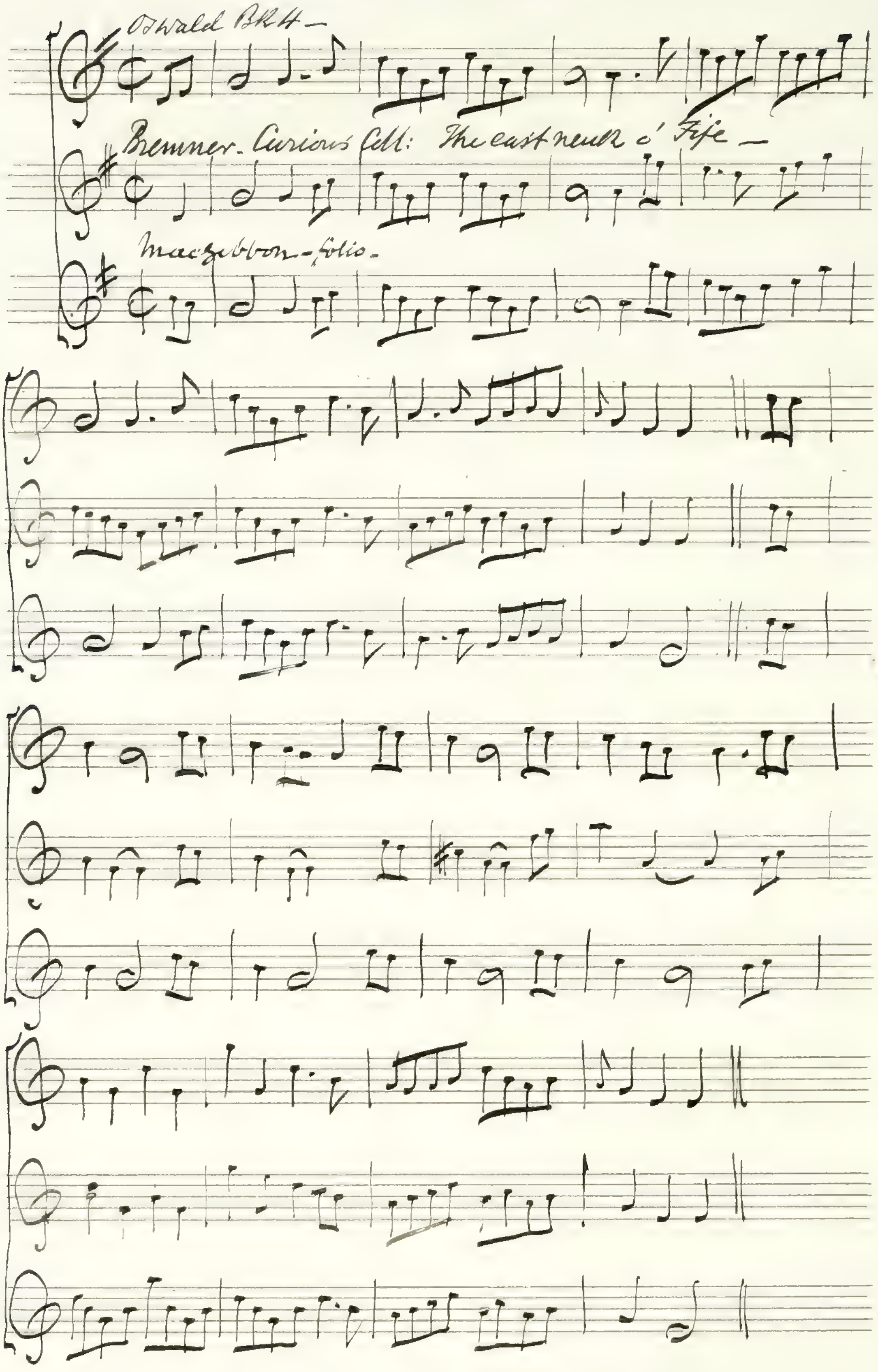
"The bonnie brucket lassie blue beneath the e'es" is in Dr. Leyden's MS (1692).
The tune anonymous is in Margaret Sinkler's MS. 1710.

Over the water to Charlie

See Thomson's Dances for
a version nearly the same –
as Oswalds.

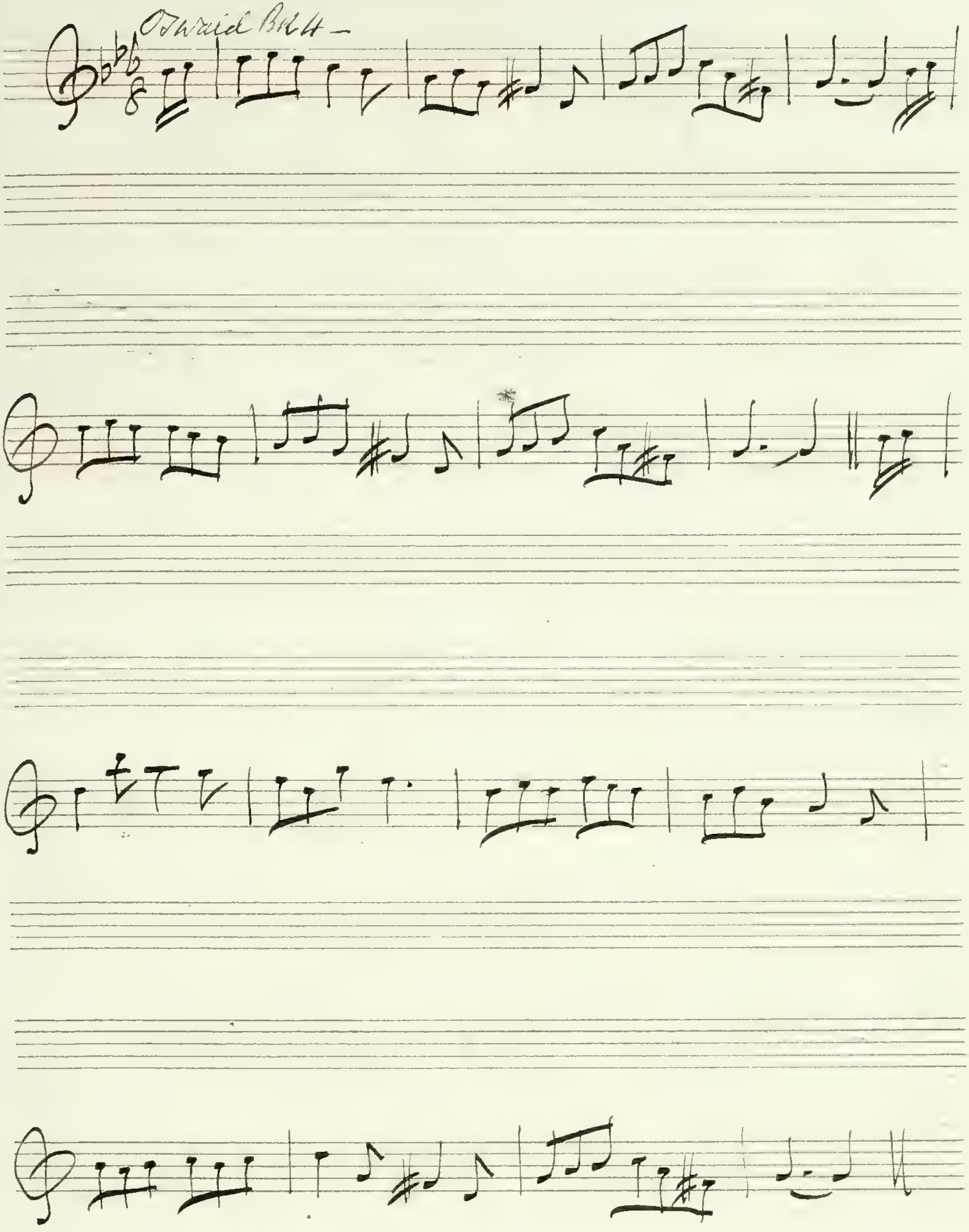

(Oswald Bk 4)
(Wilson 1845)

She griped at the greatest on't –


Oswald Bk 4 –
Bremner – Curious Coll: The east neuk o' Fife –
Macgibbon – folio.

The Lads of Leith *

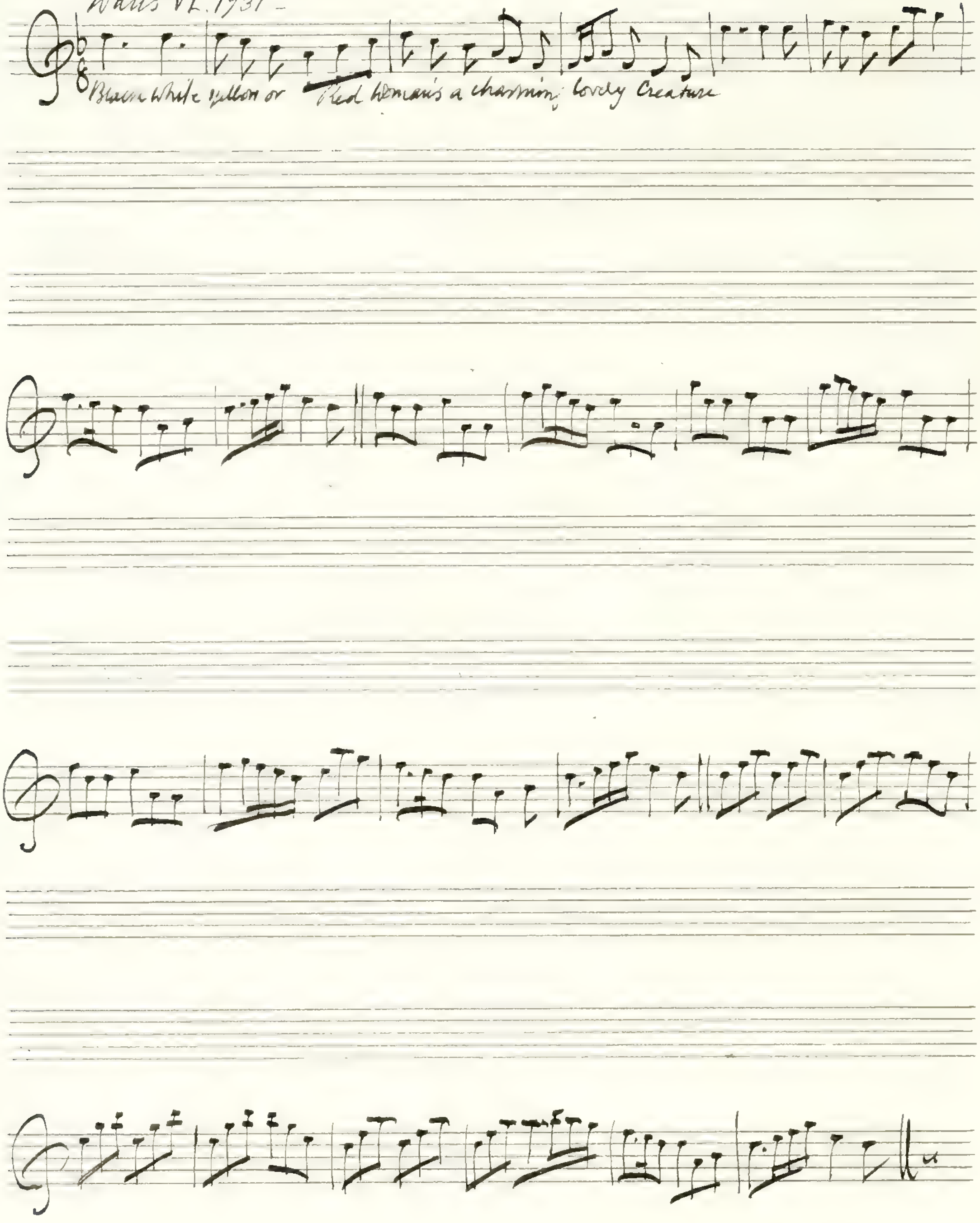
Oswald Bk 4 –



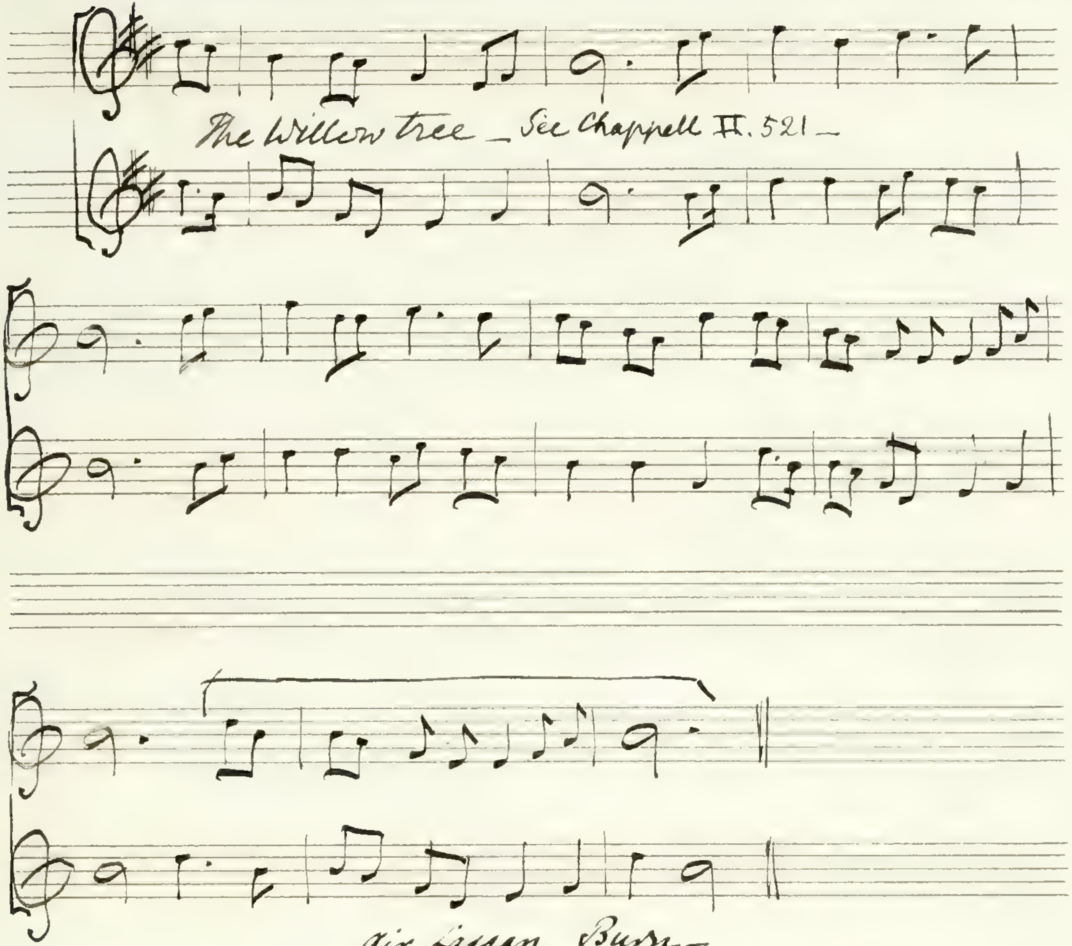
* "She's fair an' fause"

Lesley's March –

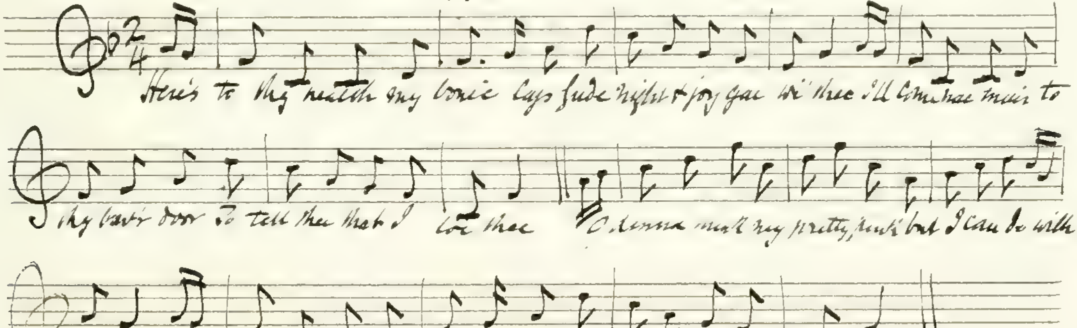
Watts VI. 1731 –


Black White yellow or Red Woman's a charming lovely Creature

I'll bid my heart be still — from Albyn's anthology.

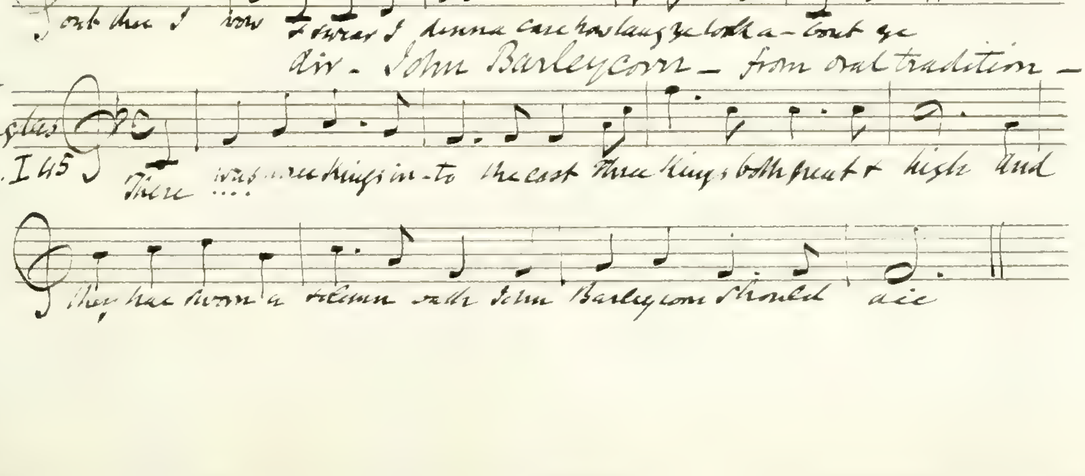

The Willow tree — See Chappell II. 521 —

Air — Laggan Burn —

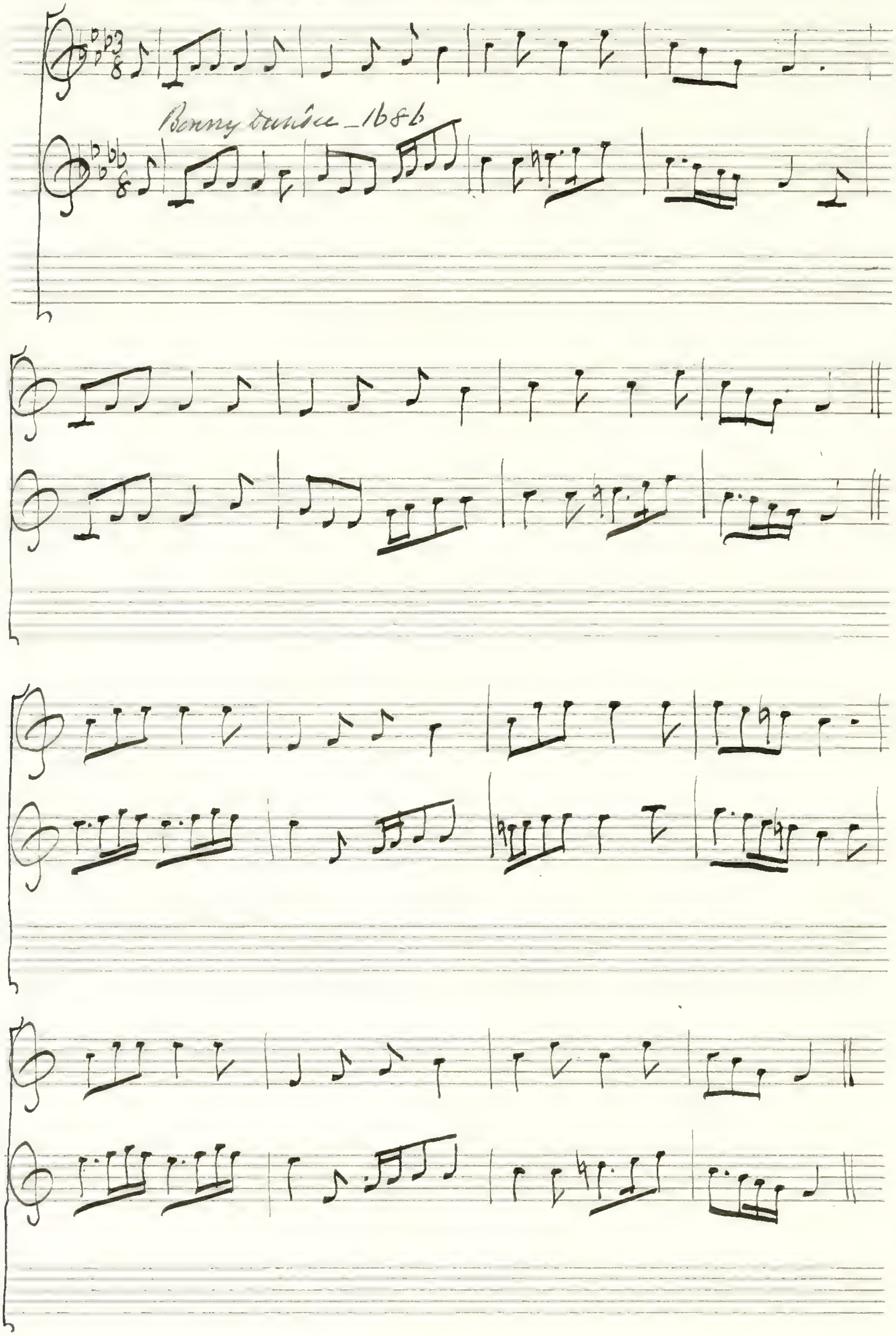

Here's to thy health my bonie lass gude night & joy gae wi' thee I'll come nae mair to
thy bow'r door To tell thee that I loe thee
O dinna think my pretty pink but I can do with-
out thee I vow
& swear I dinna care how lang ye look a-bout ye

Air — John Barleycorn — from oral tradition —

from
Scott Douglas
Burns. I 45


There was three kings in-to the east Three kings both great & high And
they hae sworn a solemn oath John Barleycorn should die

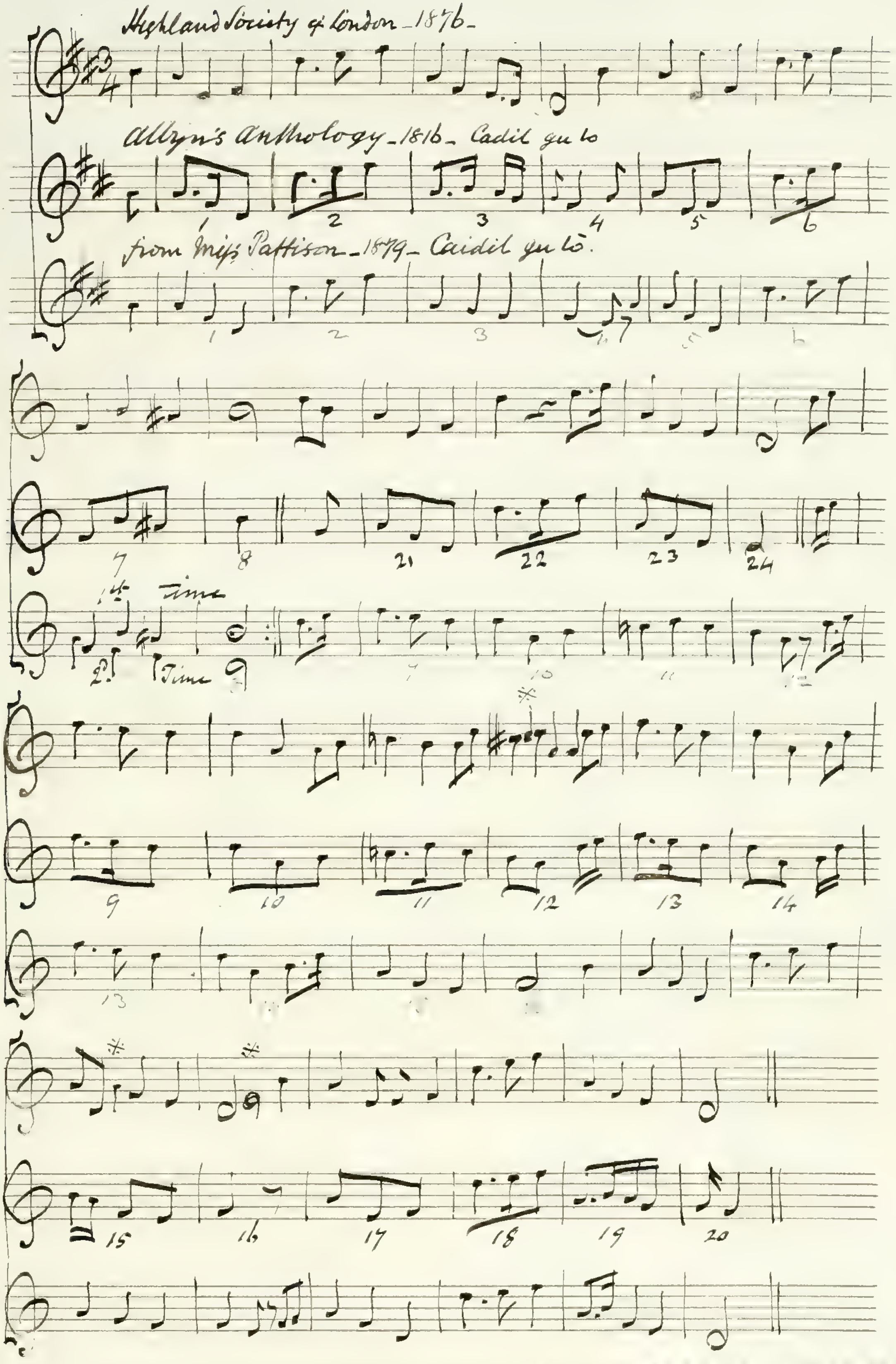
Adieu Dundee — Skene MS.


Bonny Dundee — 1686

The 2d. Version is given in an appendix to the Dancing Master of 1686; but has been copied from the 18th. Edition (1721?) —

Cadul gu lo –

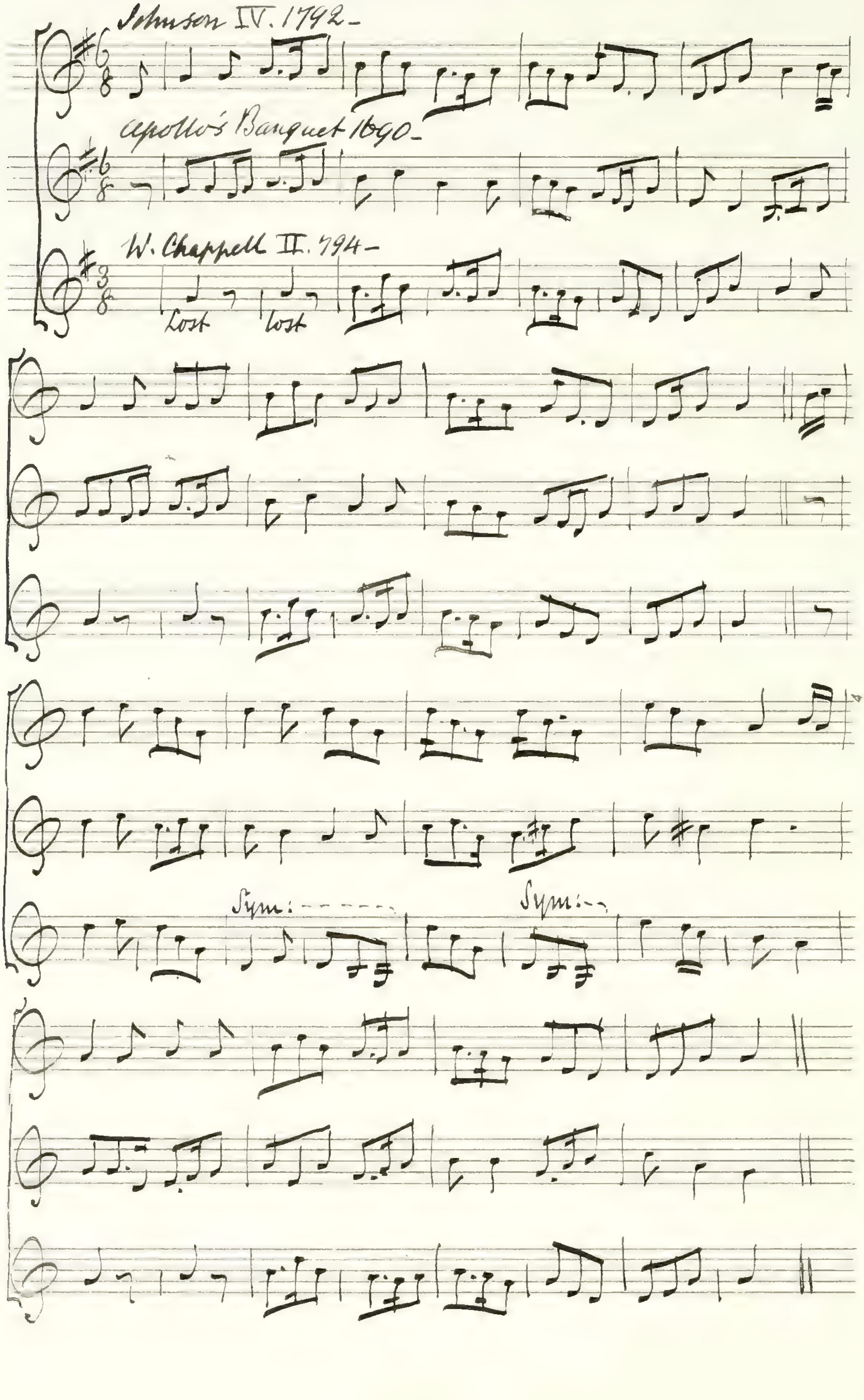
See Gow's 3d. Repository p 84 – (new edition –


Highland Society of London – 1876 –
Allyn's Anthology – 1816 – Cadil gu lo
from Miss Pattison – 1879 – Caidil gu lò.
1st time
2d Time
*

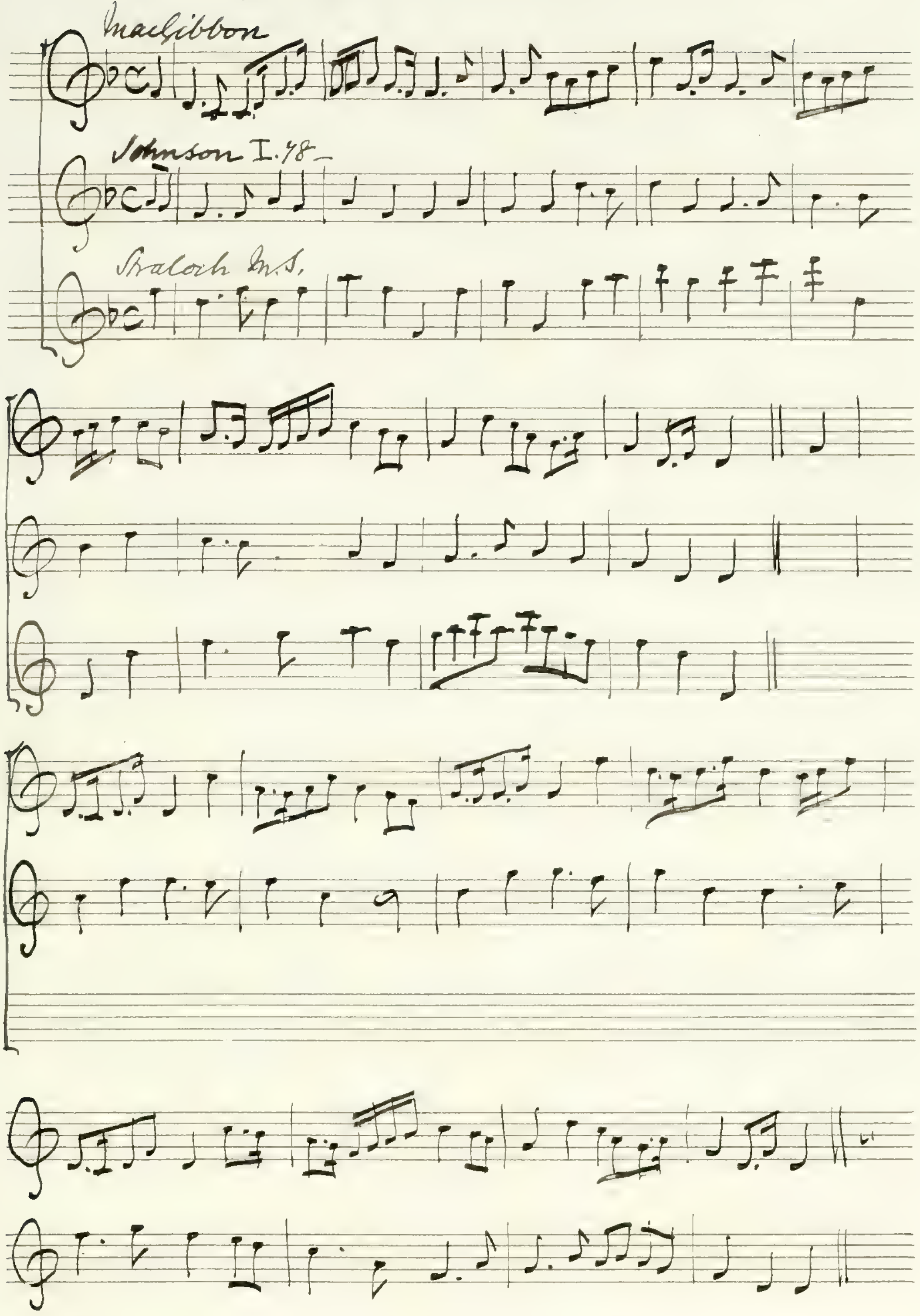
* Gow's version, which is simpler & better [illegible]

See Sinton's Minstrel V, 62 – for a version [illegible]

Ye baulks and braes


Johnson IV. 1792-
apollo's Banquet 1690-
W. Chappell II. 794-
Lost
lost
Sym: ------
Sym:--

Green grows the rashes

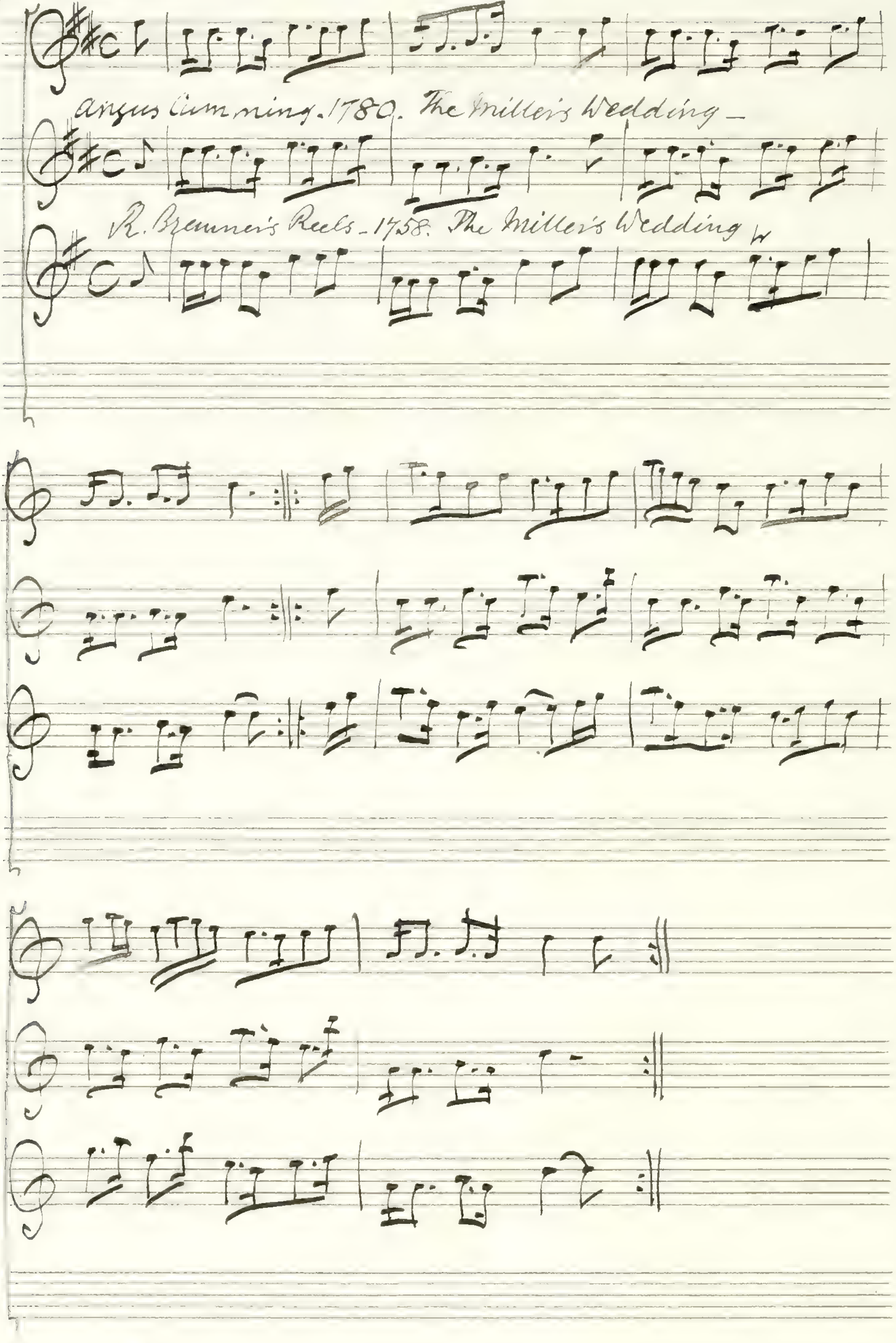

Macgibbon
Johnson I.78–
Straloch MS.

Oswald nearly the same as Macgibbon—

fm Gow's Beauties — The Miller's daughter —

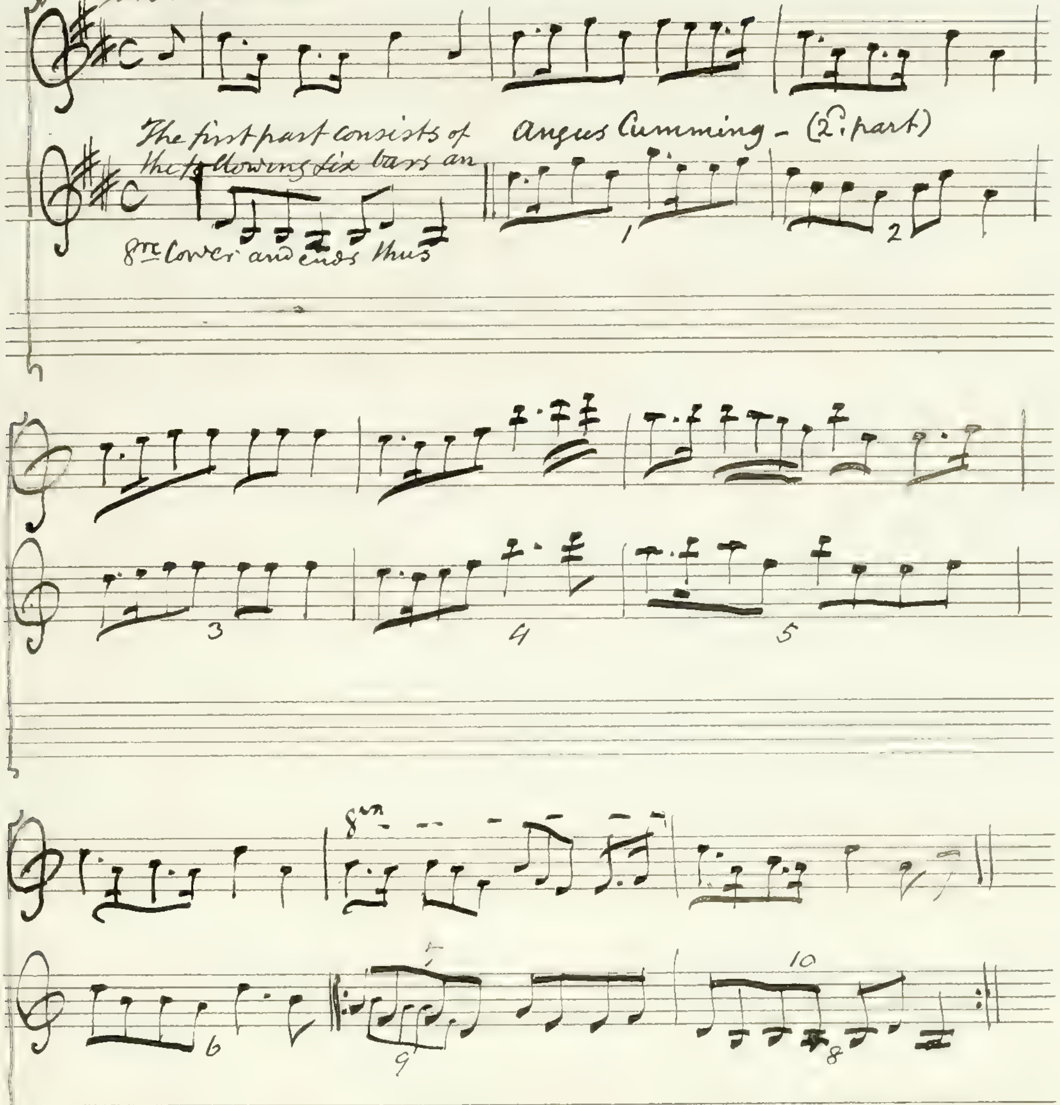
Angus Cumming. 1780. The Miller's Wedding —

R. Bremner's Reels — 1758. The Miller's Wedding



The Suttor's daughter – [illegible]

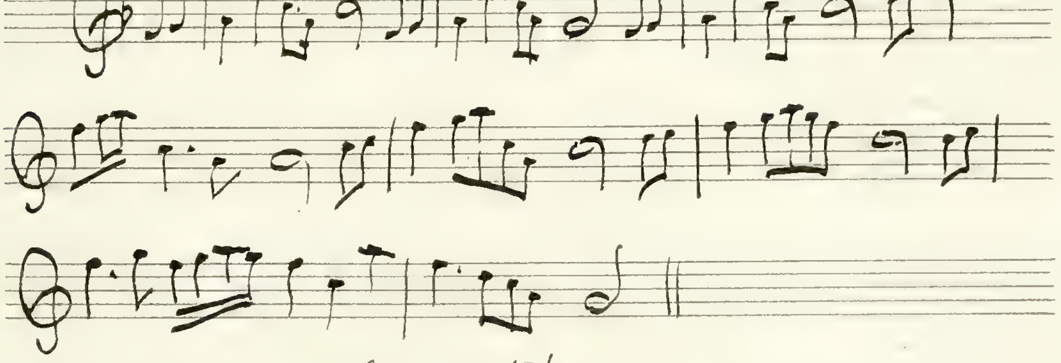
from Gow's Beauties



The first part consists of the following six bars an 8ve lower and ends thus

Angus Cumming – (2d part)

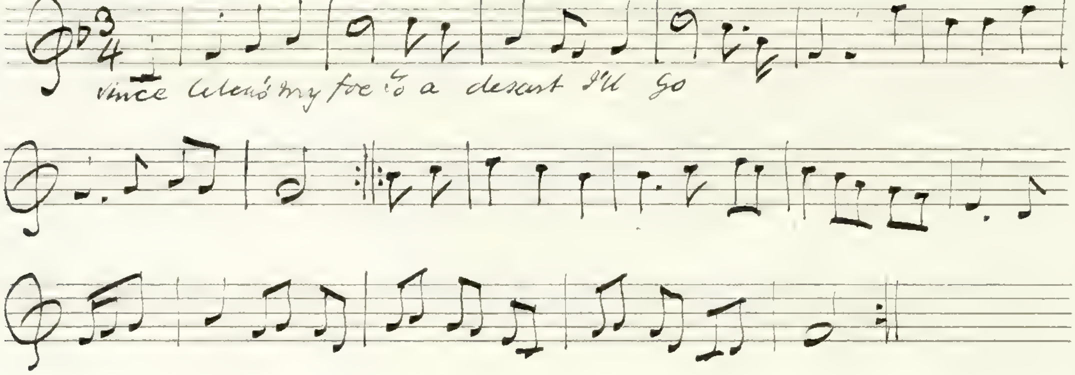
The bonny bruiket Lassie – from Marg.t Sinkler's MS. 1710–



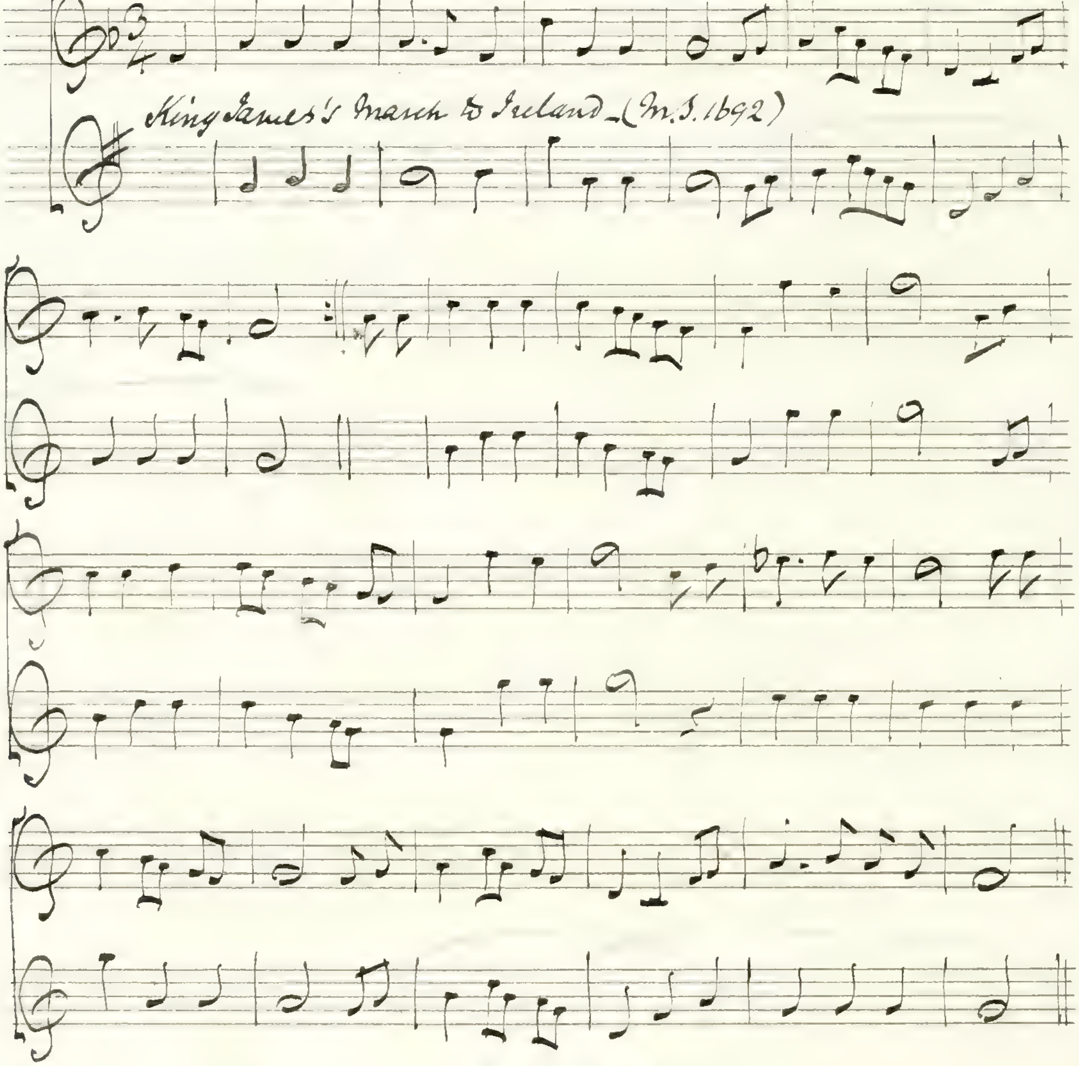
See p: 136

Since Celia's my foe — by Thomas Duffett —

Irish tune 1676 —


Since Celia's my foe to a desert I'll go

Scots tune from The Lovers opera 1730 — (Lochaber) —

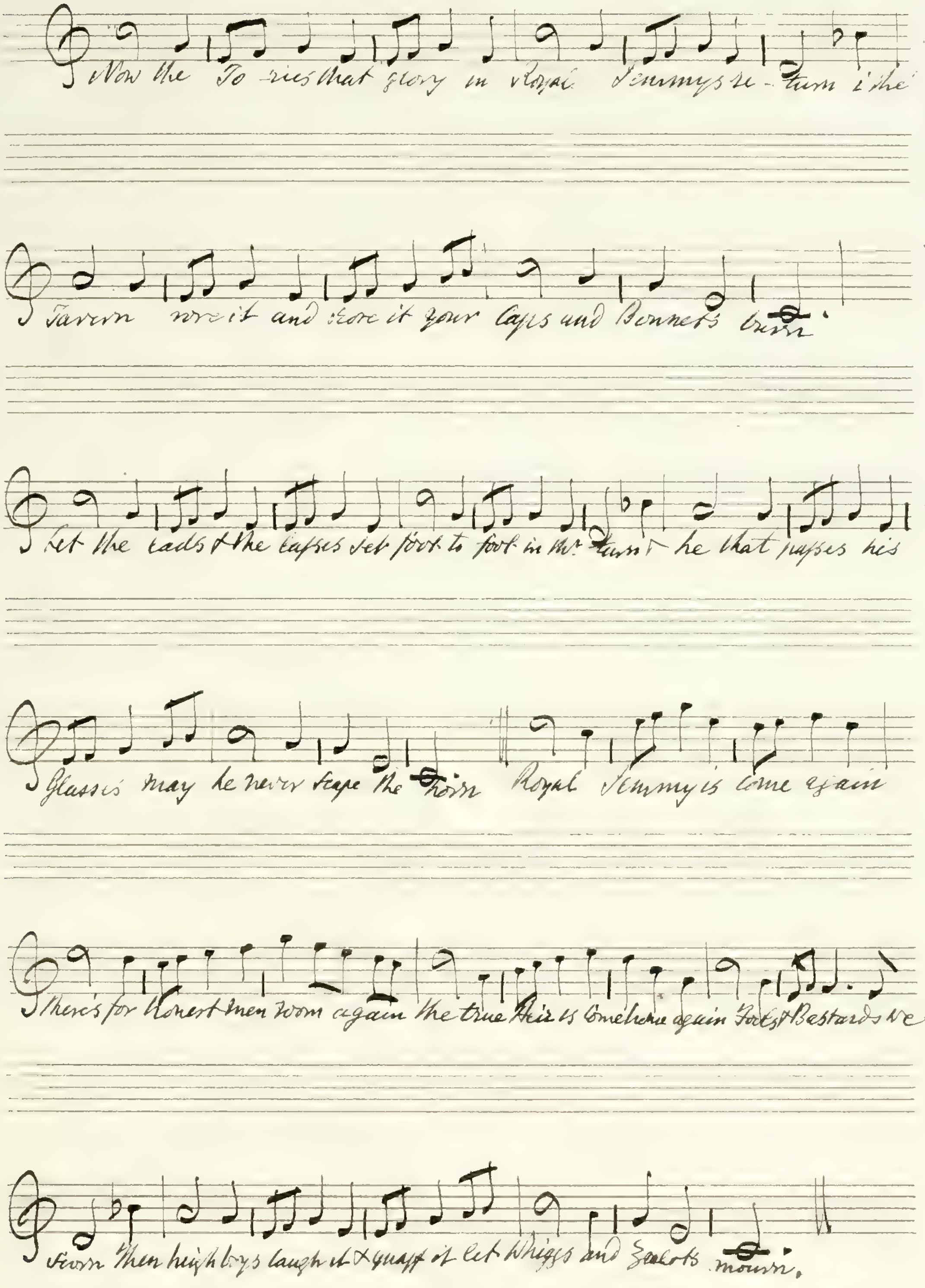

King James's March to Ireland — (M.S. 1692)

The 2d Version is from Blaikie's M.S. in Tablature Translated by Dauney —

See p: 75 — and M.S. Vol II p: 92 —

The Duke's return from Scotland

original in 6/4

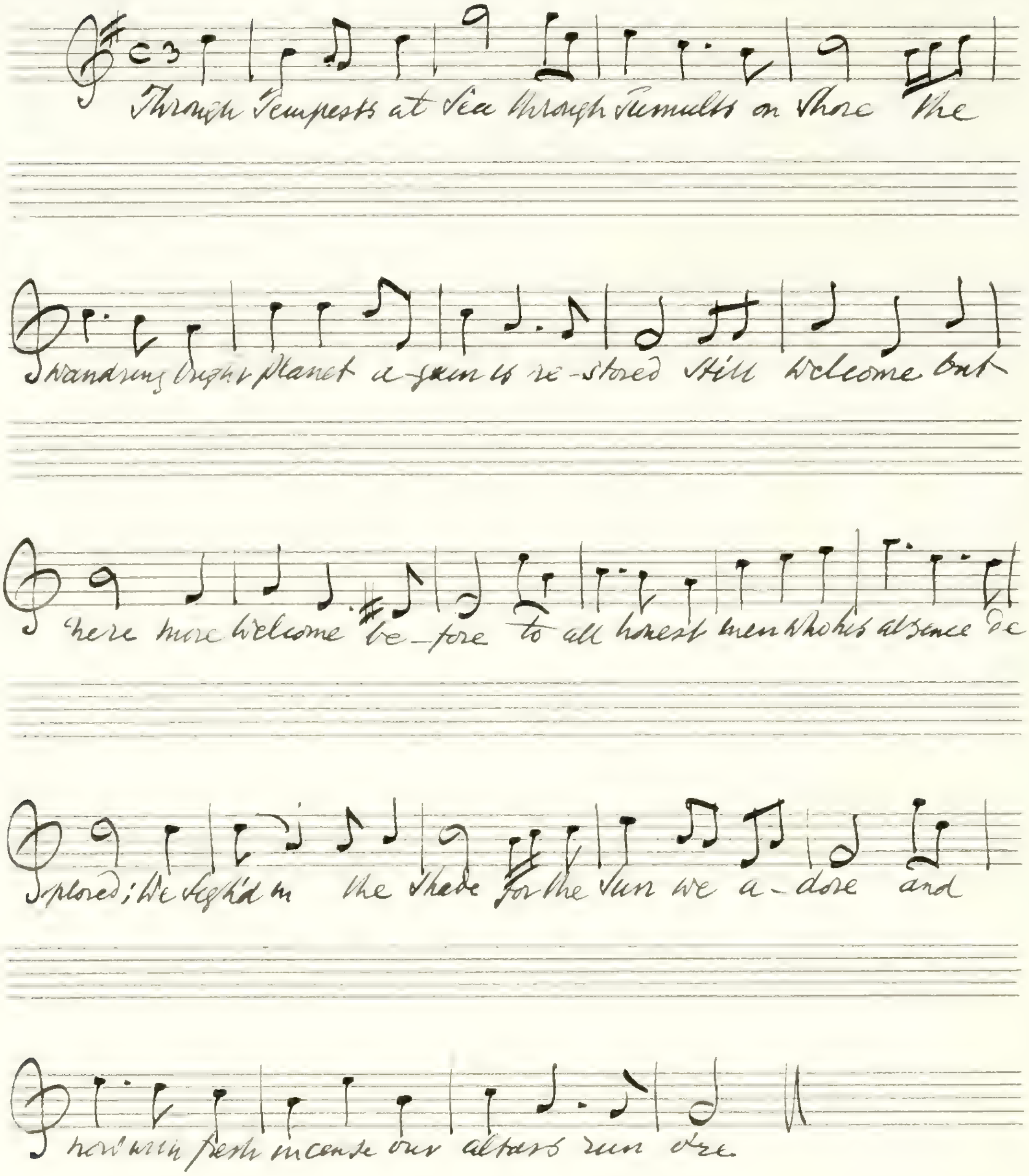

Now the To-ries that glory in Royal Jemmys re-turn i' the
Tavern roar it and score it your Caps and Bonnets burn.
Let the Lads & the Lasses set foot to foot in the turn he that passes his
Glasses may he never scape the Horn Royal Jemmy is come again
There's for Honest men room again the true Heir is Come home again Fools & Bastards we
scorn Then high boys laugh it & quaff it let Whiggs and Zealots mourn.

From the Fragment quoted page – 123

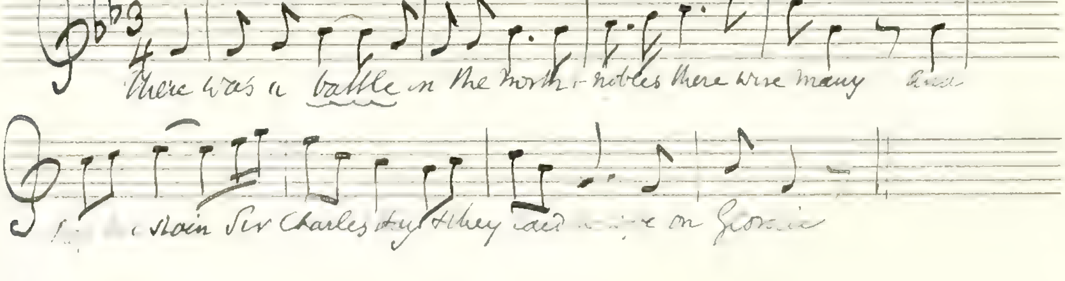
Mr Chappell writes – Tune The Miller's Jigg –

From the same Fragment..

On the Duke's return after Shipwreck_


Through Tempests at Sea through Tumults on Shore the
wandring bright Planet a-gain is re-stored Still welcome but
here more welcome be_fore to all honest men whose absence de
plored; We sigh'd in the Shade for the Sun we a_dore and
now with fresh incense our altars run ore.

Geordie_ An old ballad_

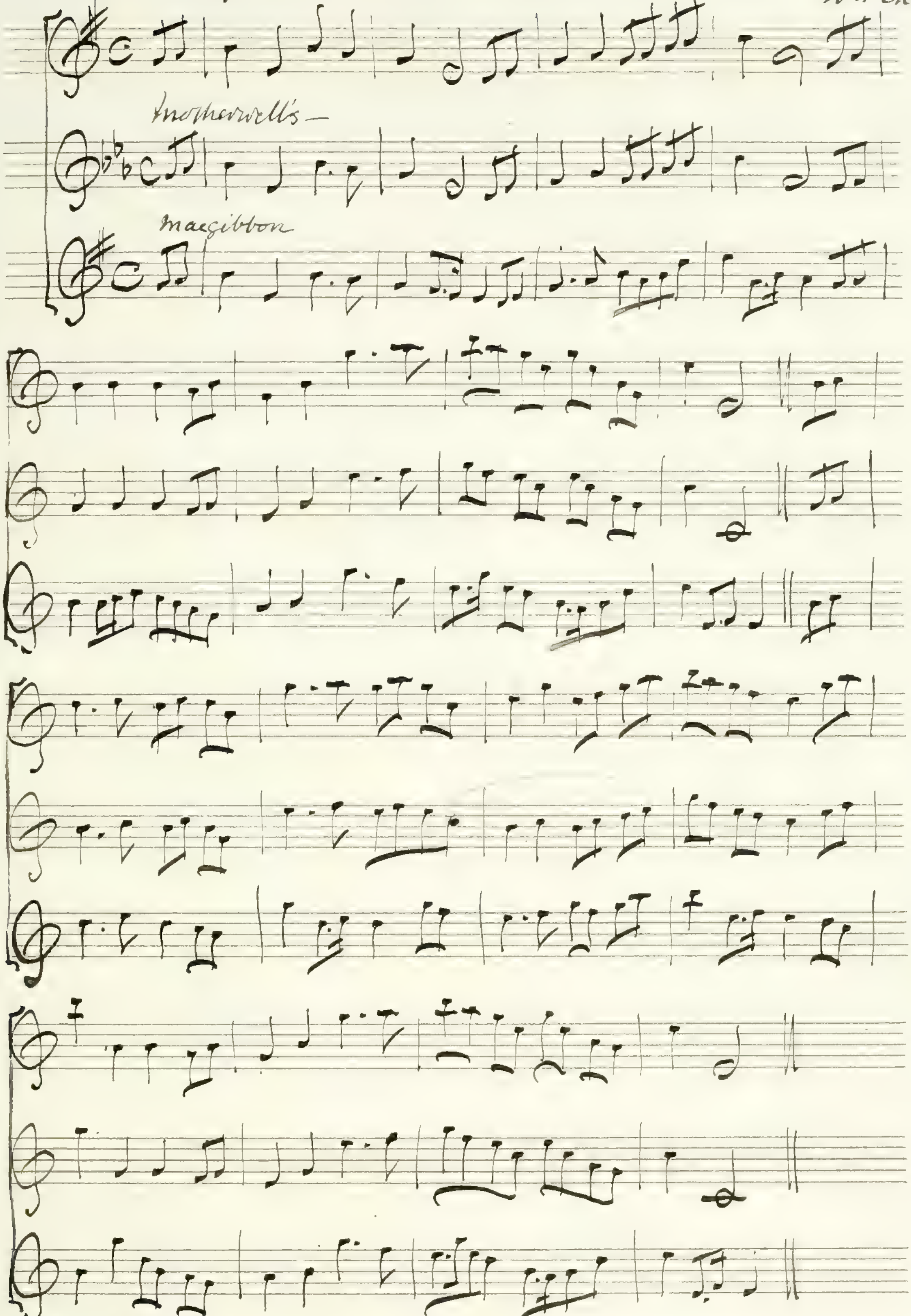

There was a battle in the north - nobles there were many And
[illegible] stain Sir Charles Hay & they laid [illegible] on Geordie

[illegible]

+My Nanny O— from a MS. copy end of 17 Centy

Wm. Chappell—

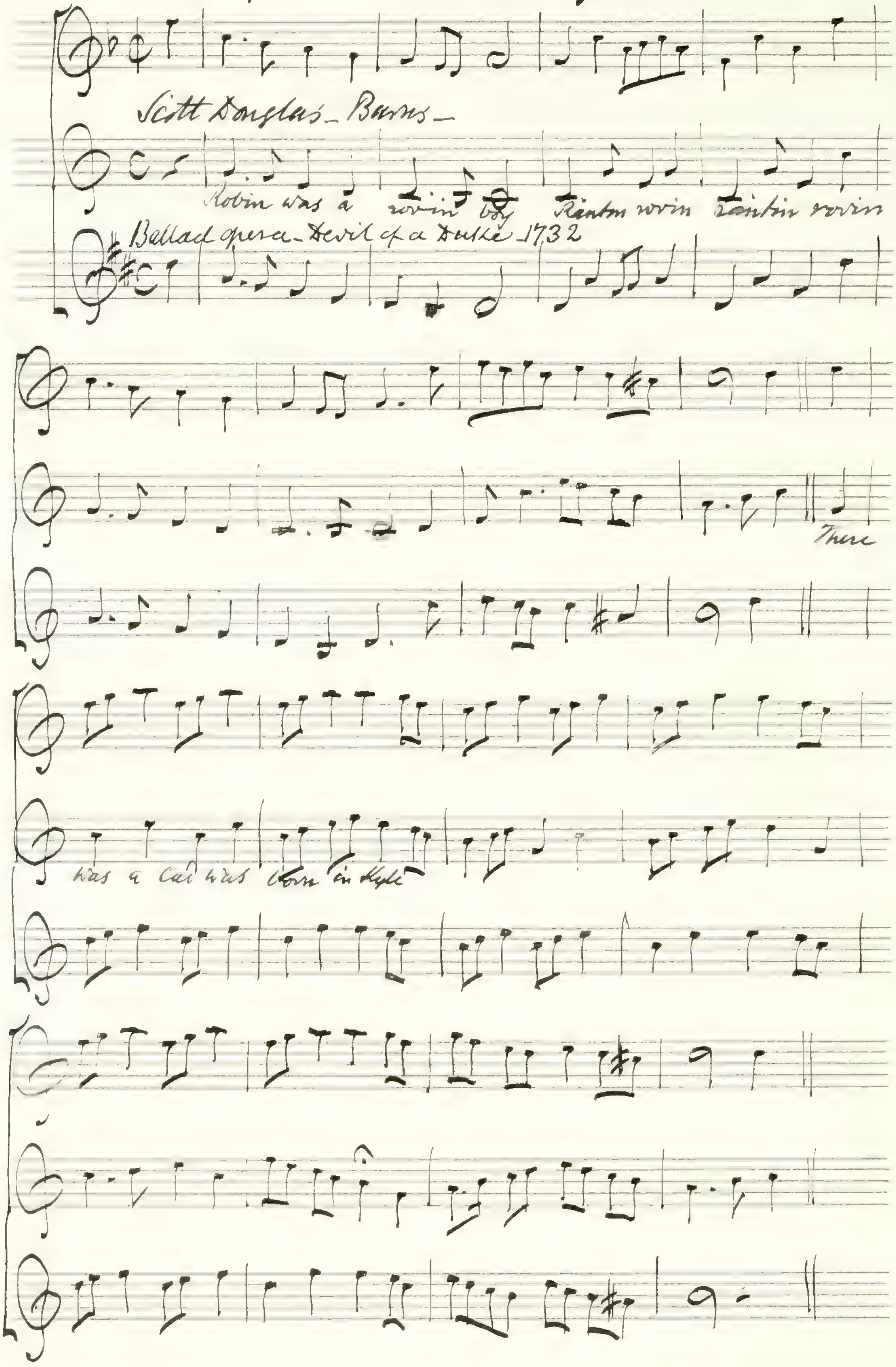
The 1st version is from a MS. for Flute Flageolet and Recorder formerly in the possession of Motherwell —


Motherwell's—
Macgibbon

See page 41—

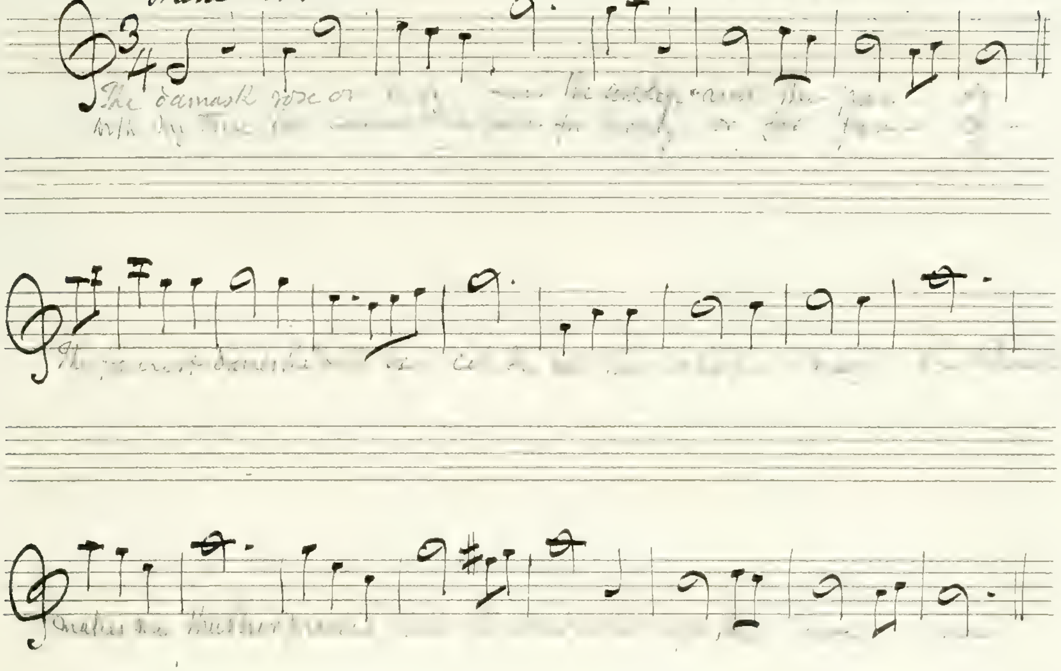
Dainty Davie — Dancing Master 1701 —

Scott Douglas reverses the order of the parts to put the burden for the "low part" — He quotes Stenhouse's erroneous date for the air 1657 —

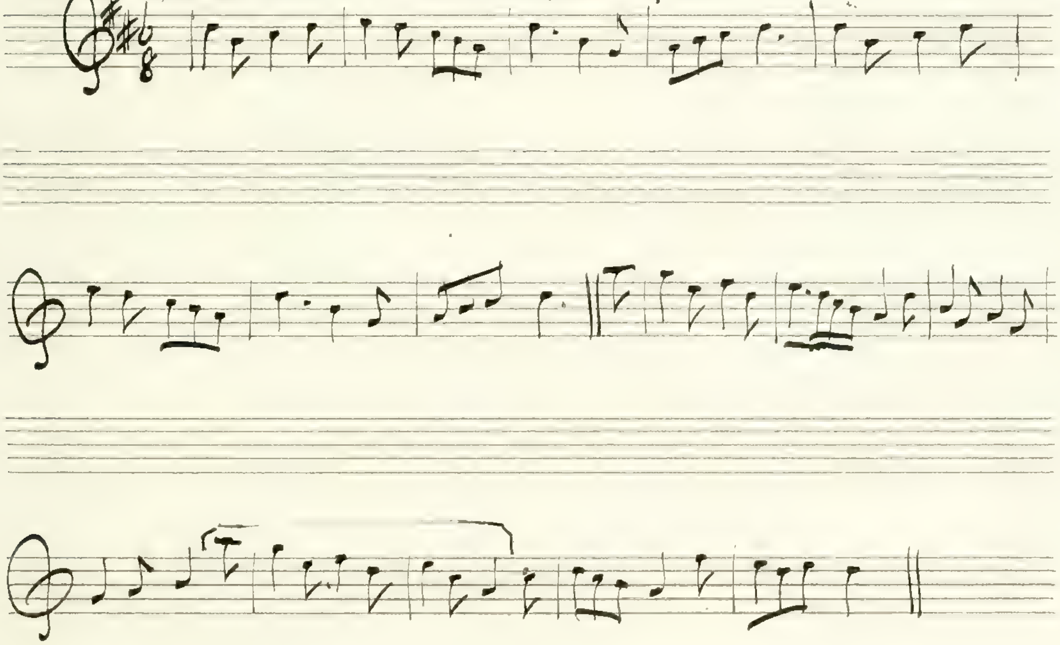

Scott Douglas — Burns —
Robin was a rovin boy Rantin rovin rantin rovin
Ballad opera — Devil of a Duke 1732
There
was a lad was born in Kyle

Omnia vincit Amor.

Skene MS.

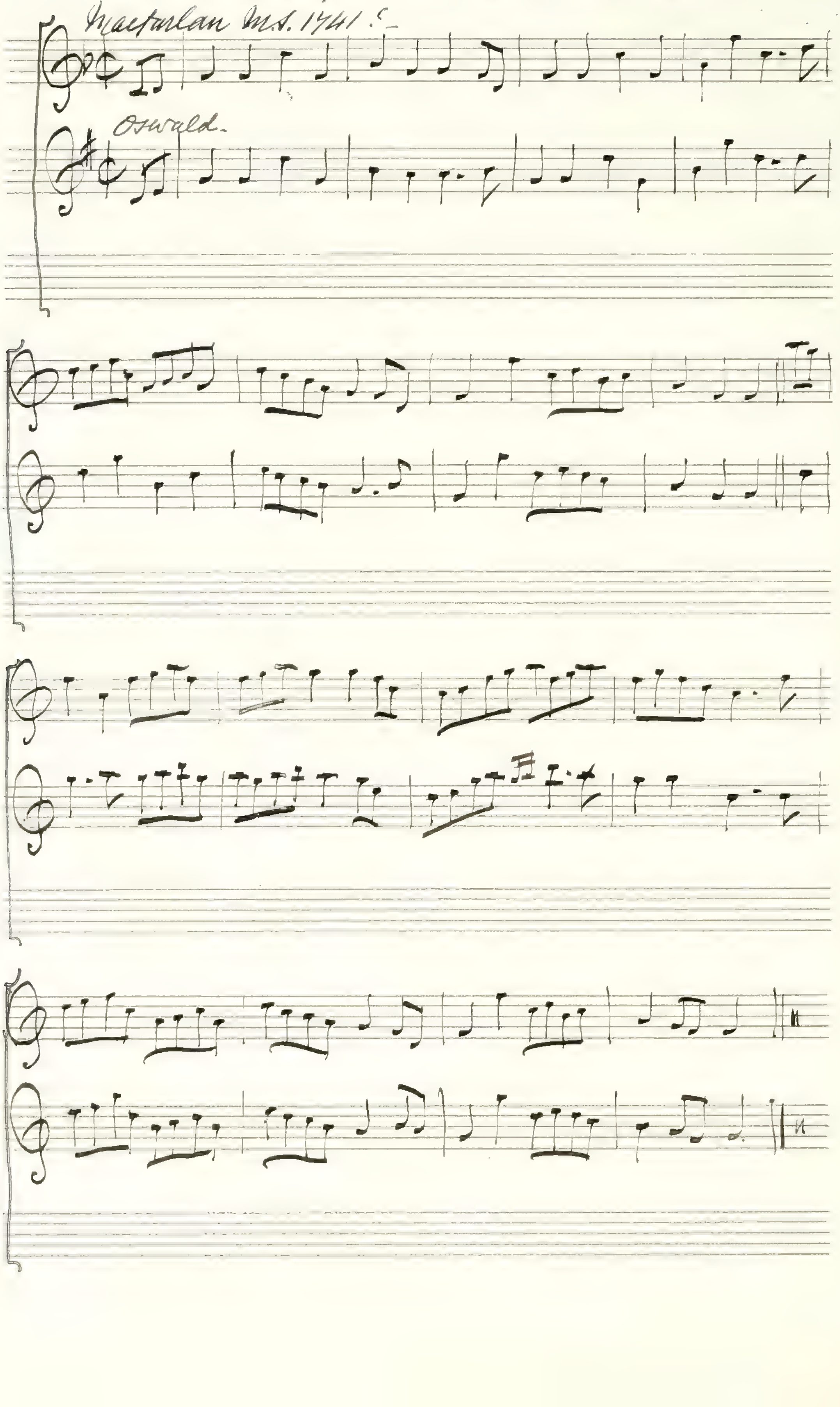


Skene MS. Shackle of Hay — (No other copy is known

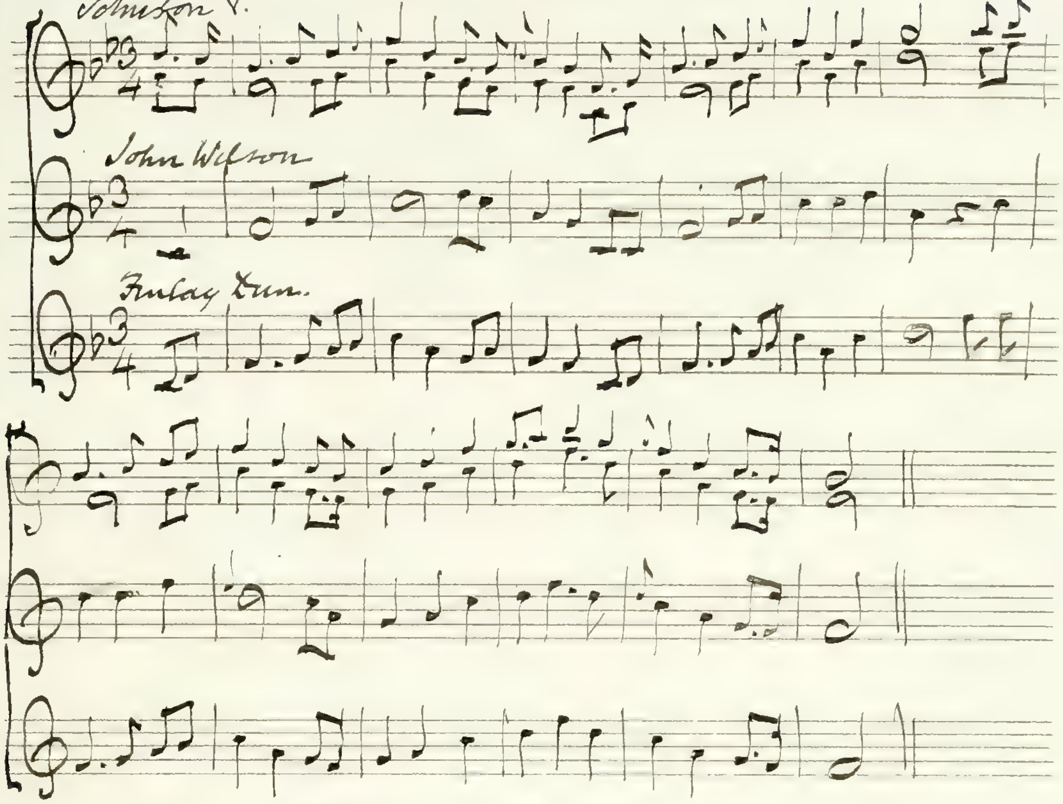


Shackley - Hay — says Mr. Chappell Pop: mus: 780 — was entered at Stationer's Hall on 16 March 1612 - - - - as a pleasant song of Palmus and fayr Sheldra —

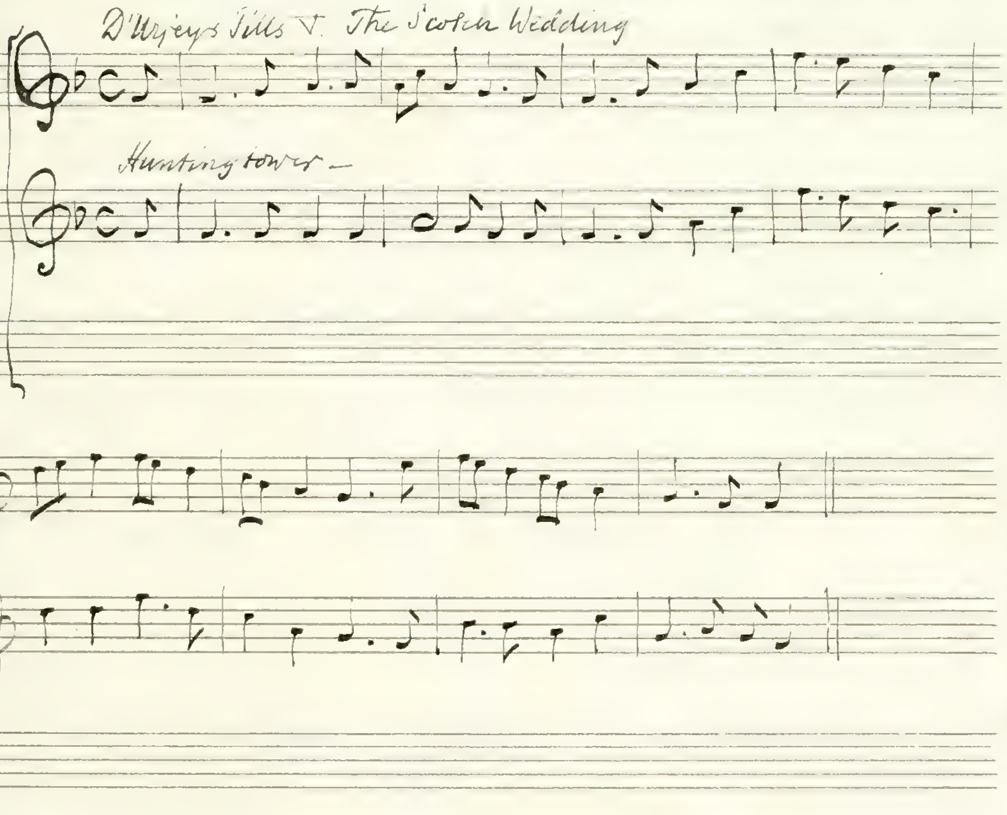
O an ye were dead gudeman –


Macfarlan MS. 1741 :–
Oswald.

Lizzie Lindsay

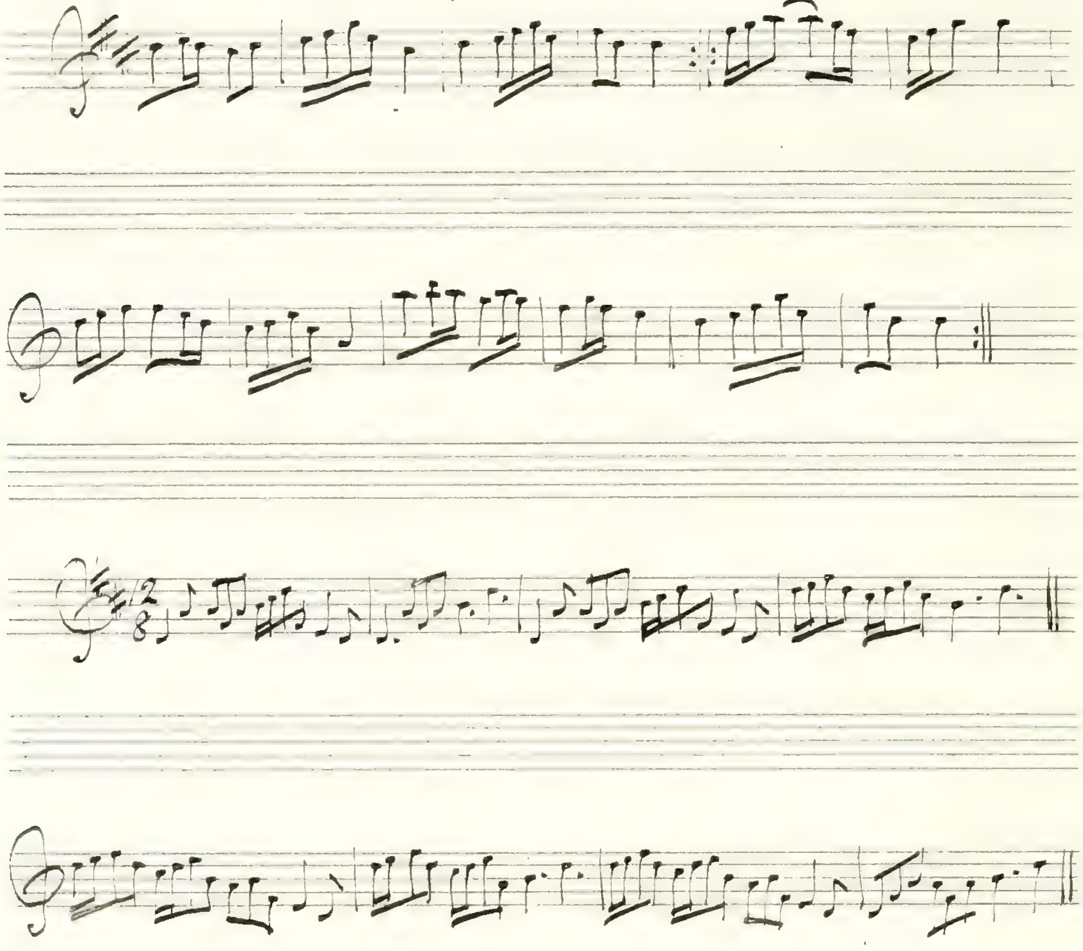

Johnson V.
John Wilson
Finlay Dun.

The first version is transposed from G into B♭ to make room for Scott Douglas' alterations below — The latter version is in F. —

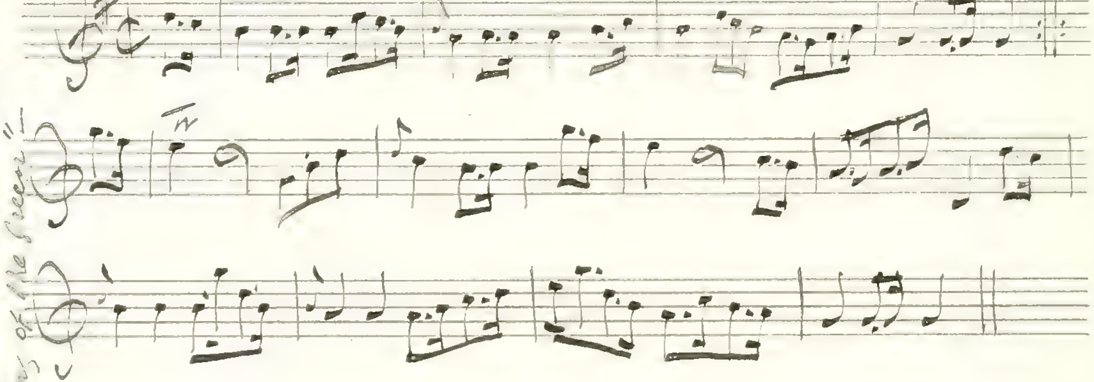

D'Urfey's Pills V. The Scotch Wedding
Huntingtower —

The first version is from the reprint of 1719 — The burden of Hunting tower, or the Duke of Atholl was published in Kinloch's Ancient Ballads 1827 —

Duncan Gray — from a M.S. (A. Wood Inglis Esqre)—



March — The Tulip — ("Sae will we yet")—

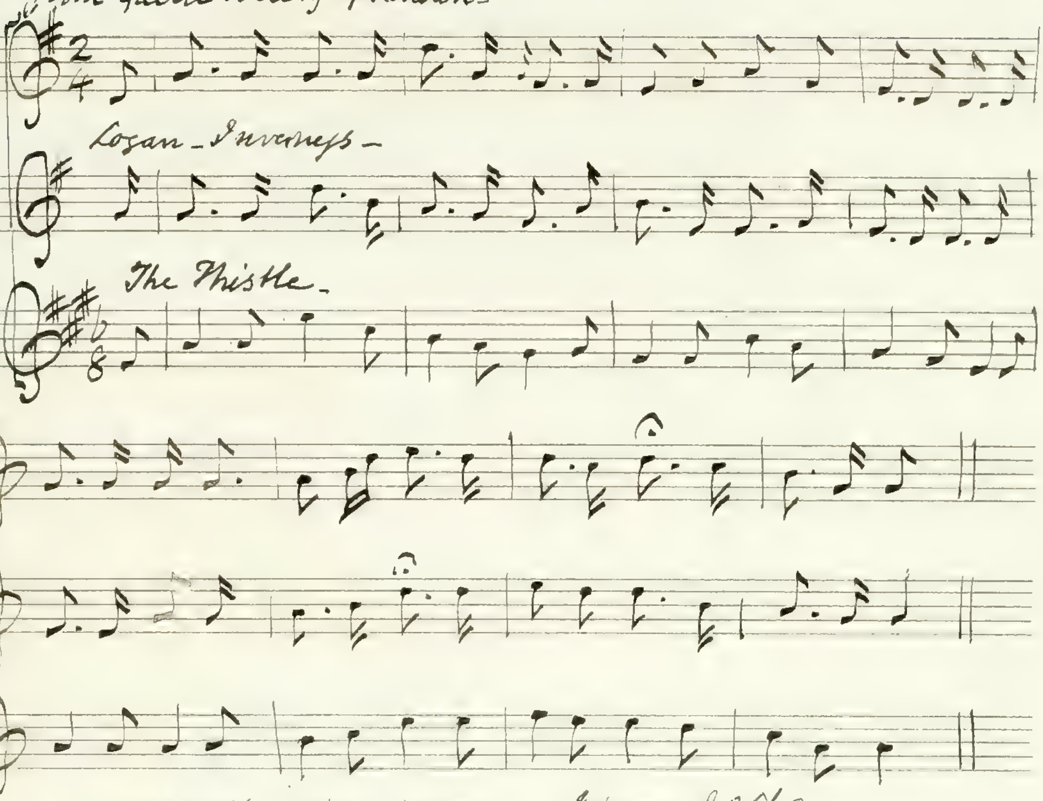


"This air is from Oswald's
airs for the Spring — It has been set to
"We've ay been provided for and sae will we yet"
The Irish have added a few bars and called it
The Wearing of the Green" —

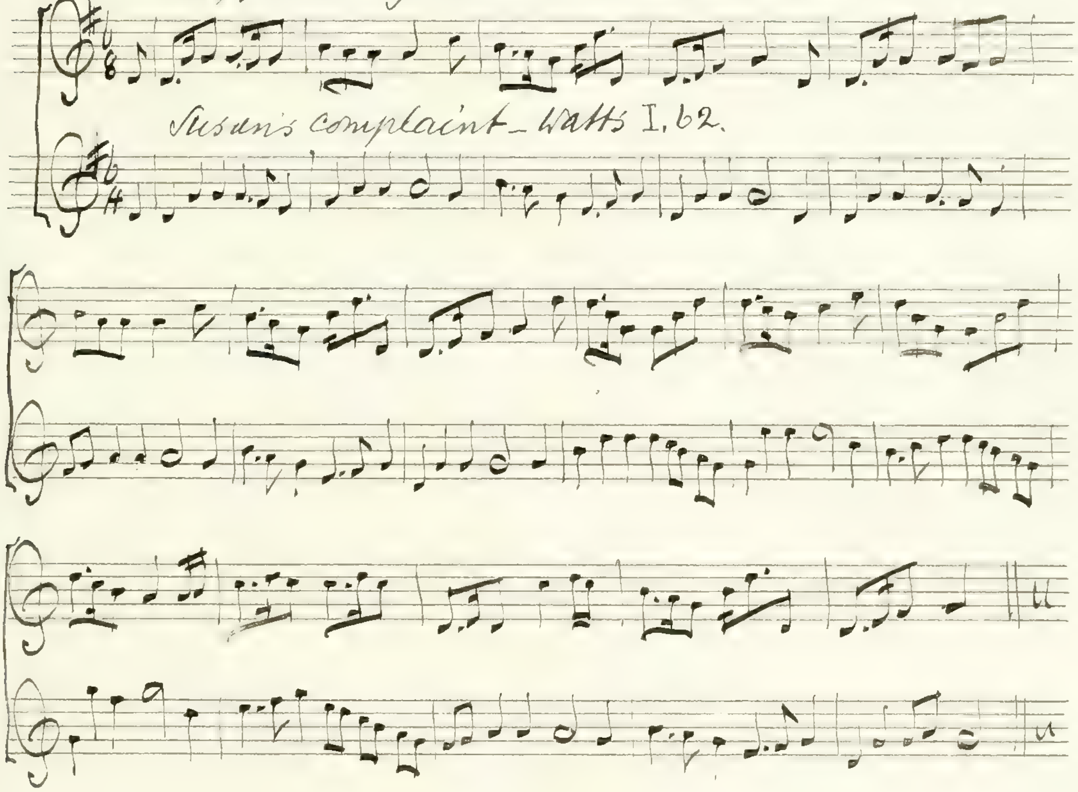
See page 145

Farewell to Fiunery -

from Gaelic Society of London -

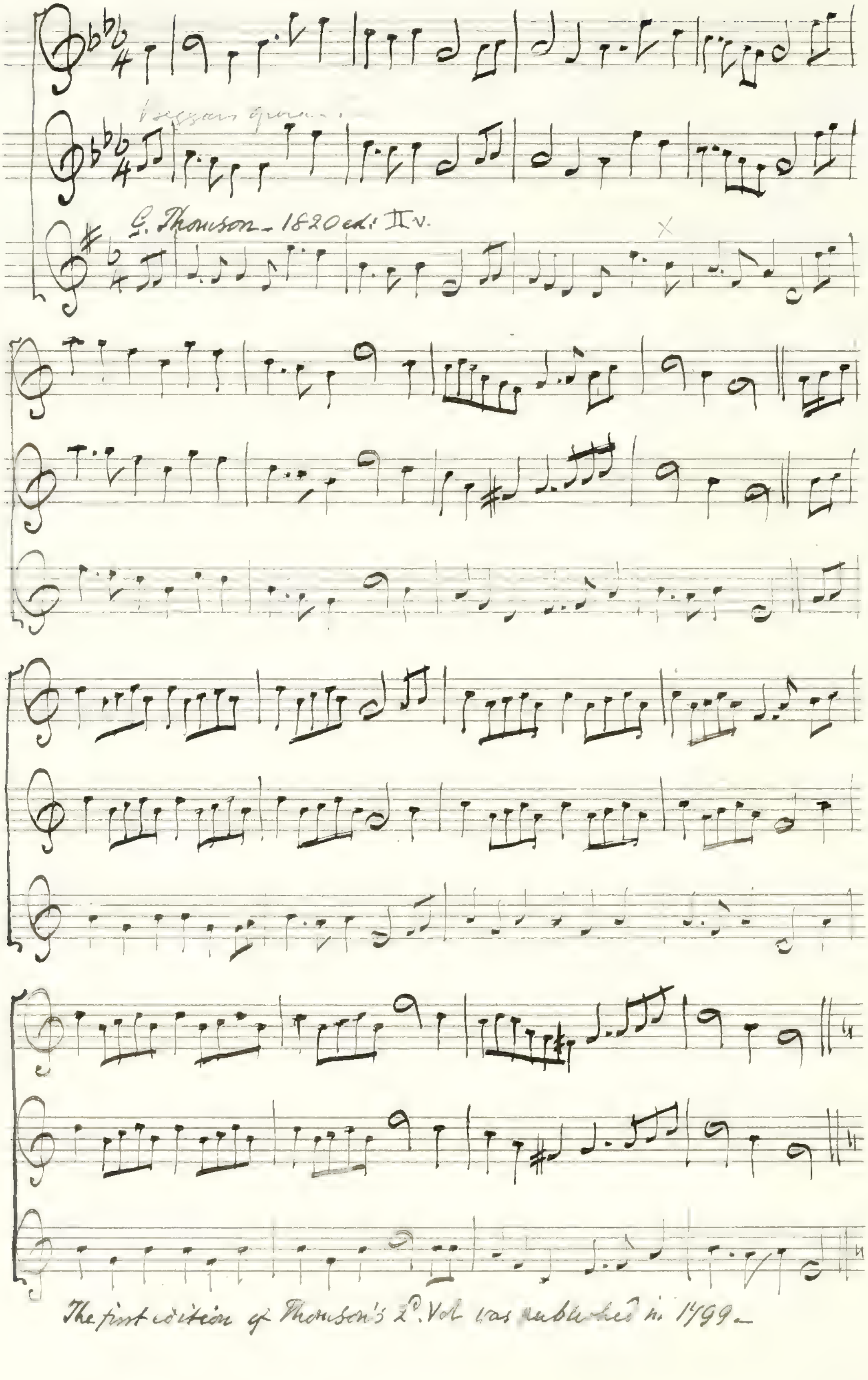

Logan - Inverness -
The Thistle -

Argyll is my name - Johnson No. 560 -


Susan's complaint - Watts I. 62.

Lumps of Pudding –

Walsh – same as the others –

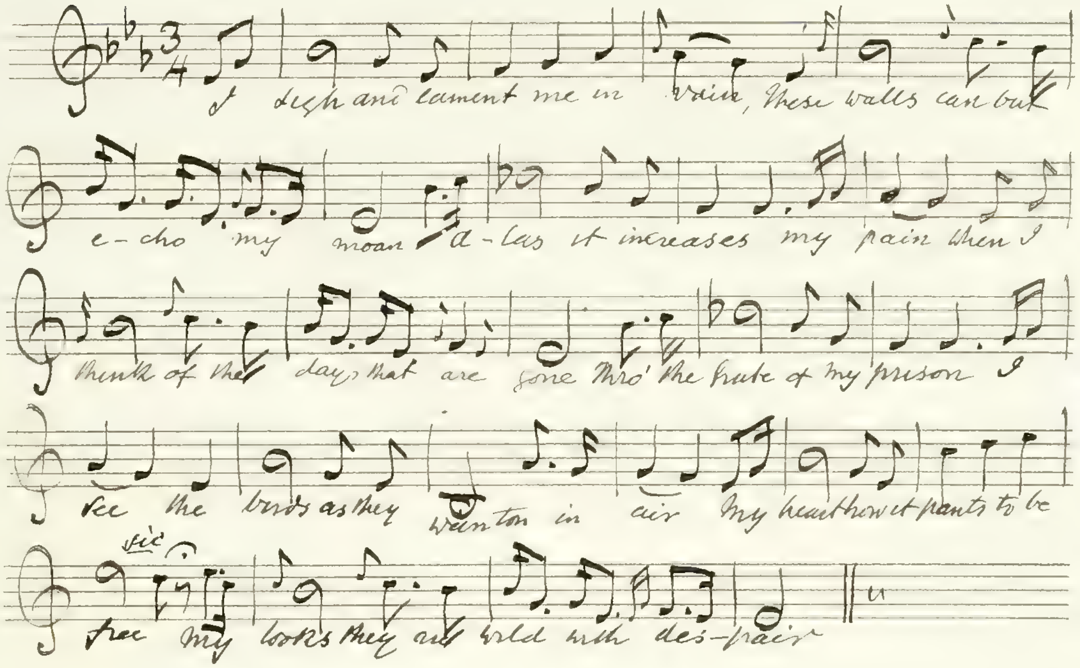

Beggars Opera
G. Thomson – 1820 ed: II v.

The first edition of Thomson's 2d. Vol was published in 1799 –

Queen Mary's Lamentation — Composta dal Signor Giordani

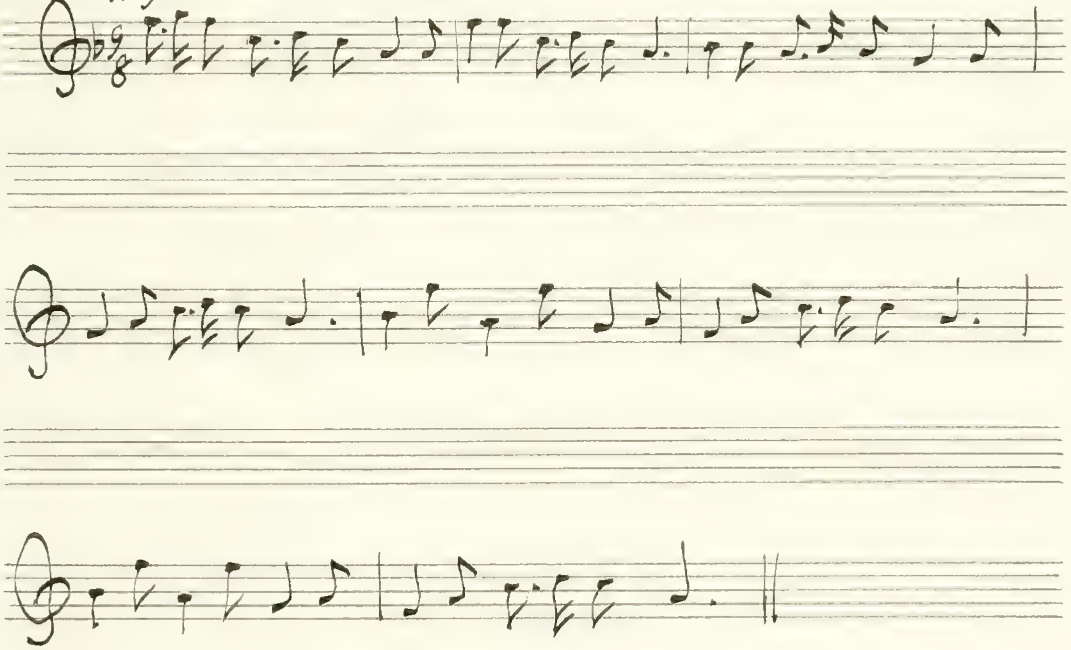
from Domenico Corri's Collection
circa 1788 says David Laing — 1783

The same in Perth Musical Miscellany 1786—


I sigh and lament me in vain, these walls can but
e-cho my moan A-las it increases my pain when I
think of the days that are gone Thro' the grate of my prison I
see the birds as they wanton in air My heart how it pants to be
sic
free my looks they are wild with des-pair

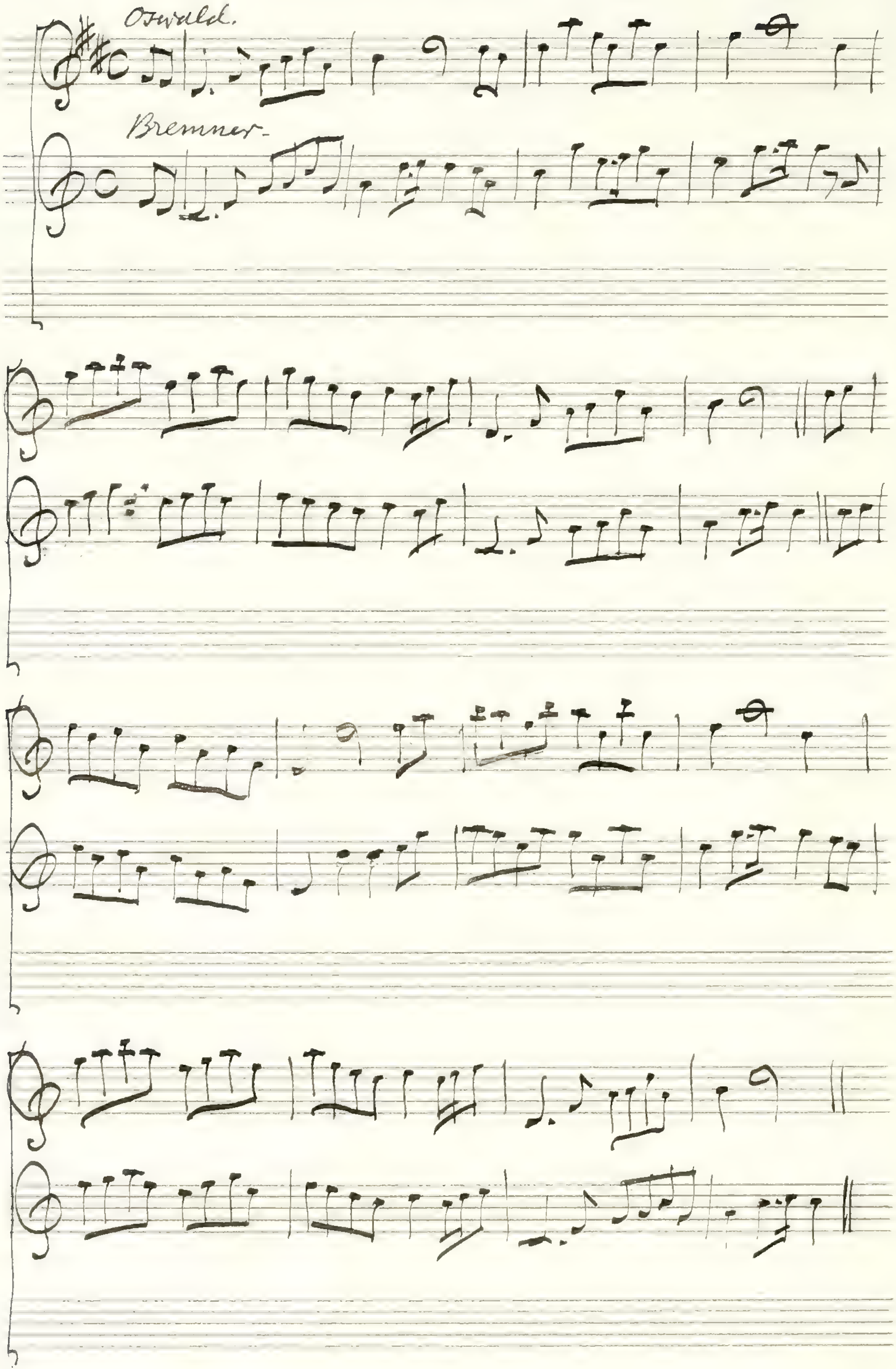
See also Scot: Minstrel. III.

Hey ca' thro. Johnson IV.



116

For lack o' gold she left me

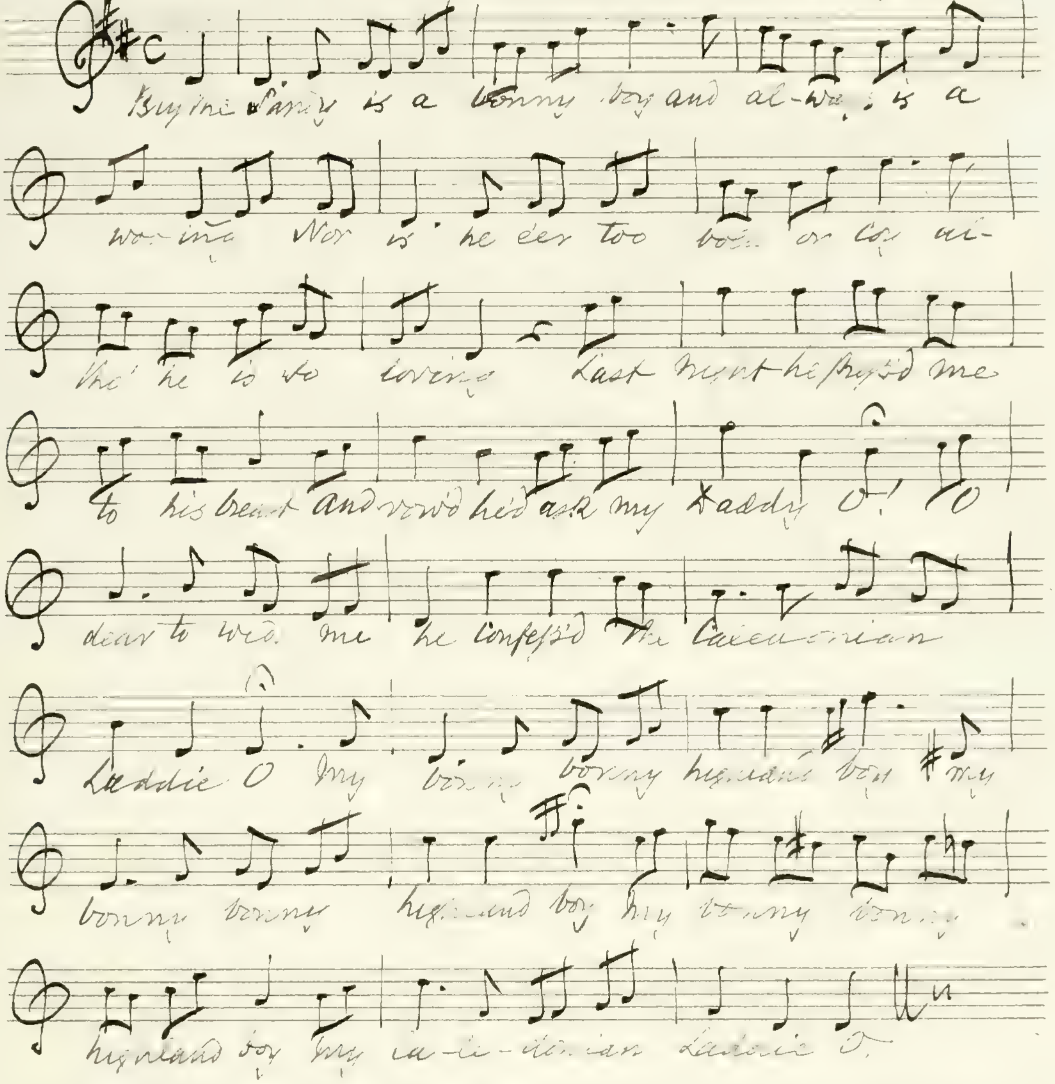

Oswald.
Bremner.

Air in Blaikie's MS. 1692.

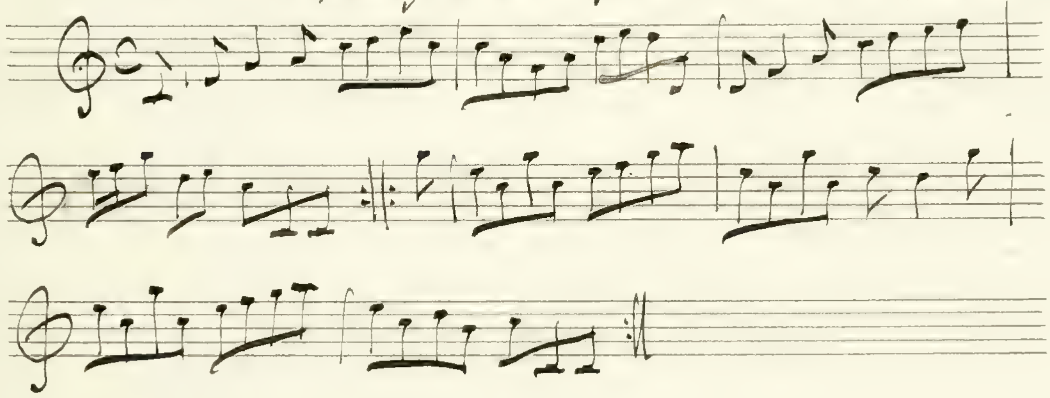
The Caledonian Laddie –

Edin.r printed and Sold by Muir Wood No 16 [illegible] s Street.
Musical Instrument makers to His Majesty. – –

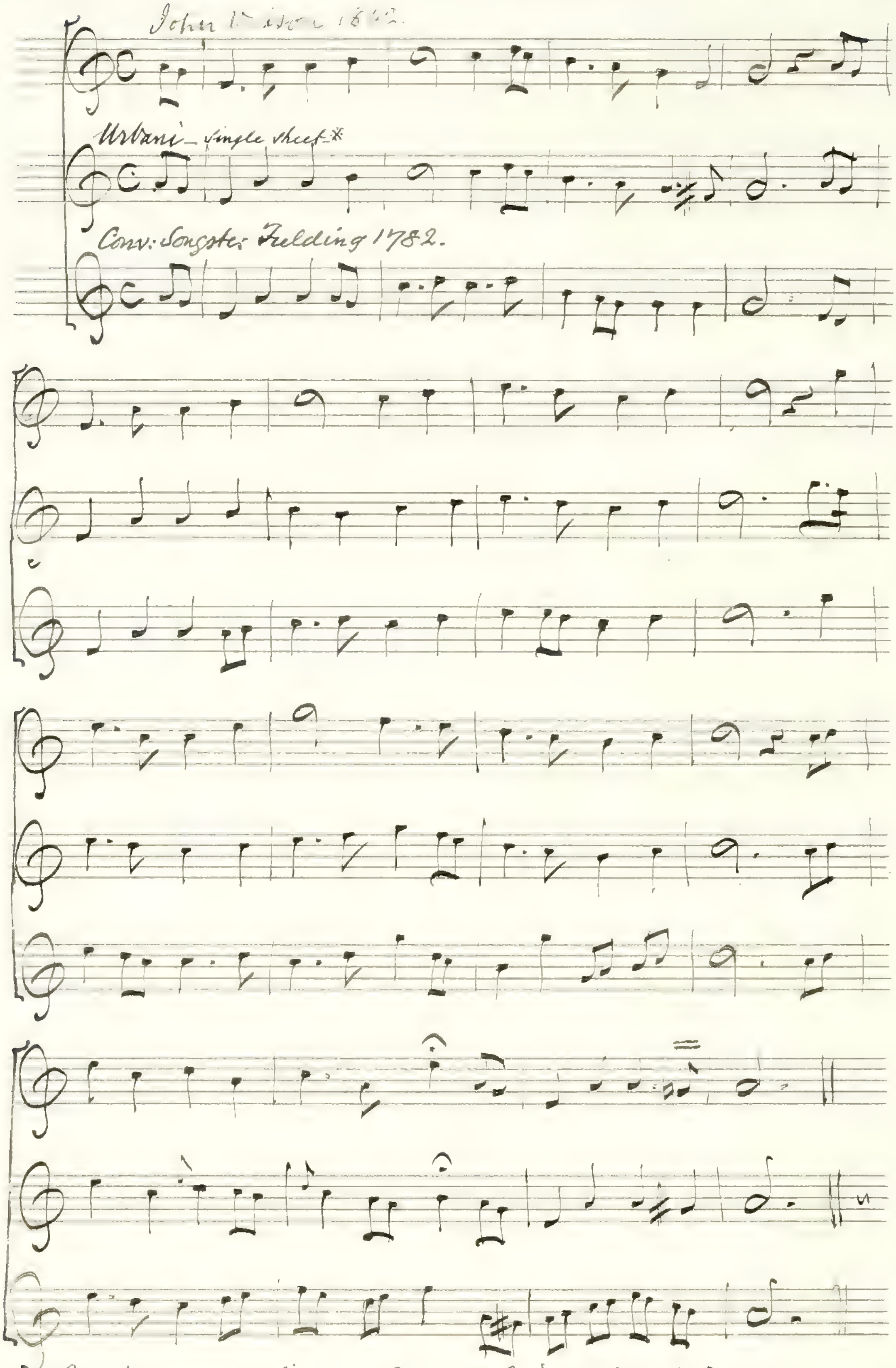
(circa 1795)


Buy the Sandy is a bonny boy and al-ways is a
wooing Nor is he e'er too bold or coy al-
tho' he is so loving Last night he press'd me
to his breast and vow'd he'd ask my Daddy O! O
dear to wed me he confess'd the Caledonian
Laddie O my bonny bonny highland boy # my
bonny bonny highland boy my bonny bonny
highland boy my Ca-le-donian Laddie O.

She's o'er young to marry yet – from Thompson's Country dances Vol. 1 p. 18.



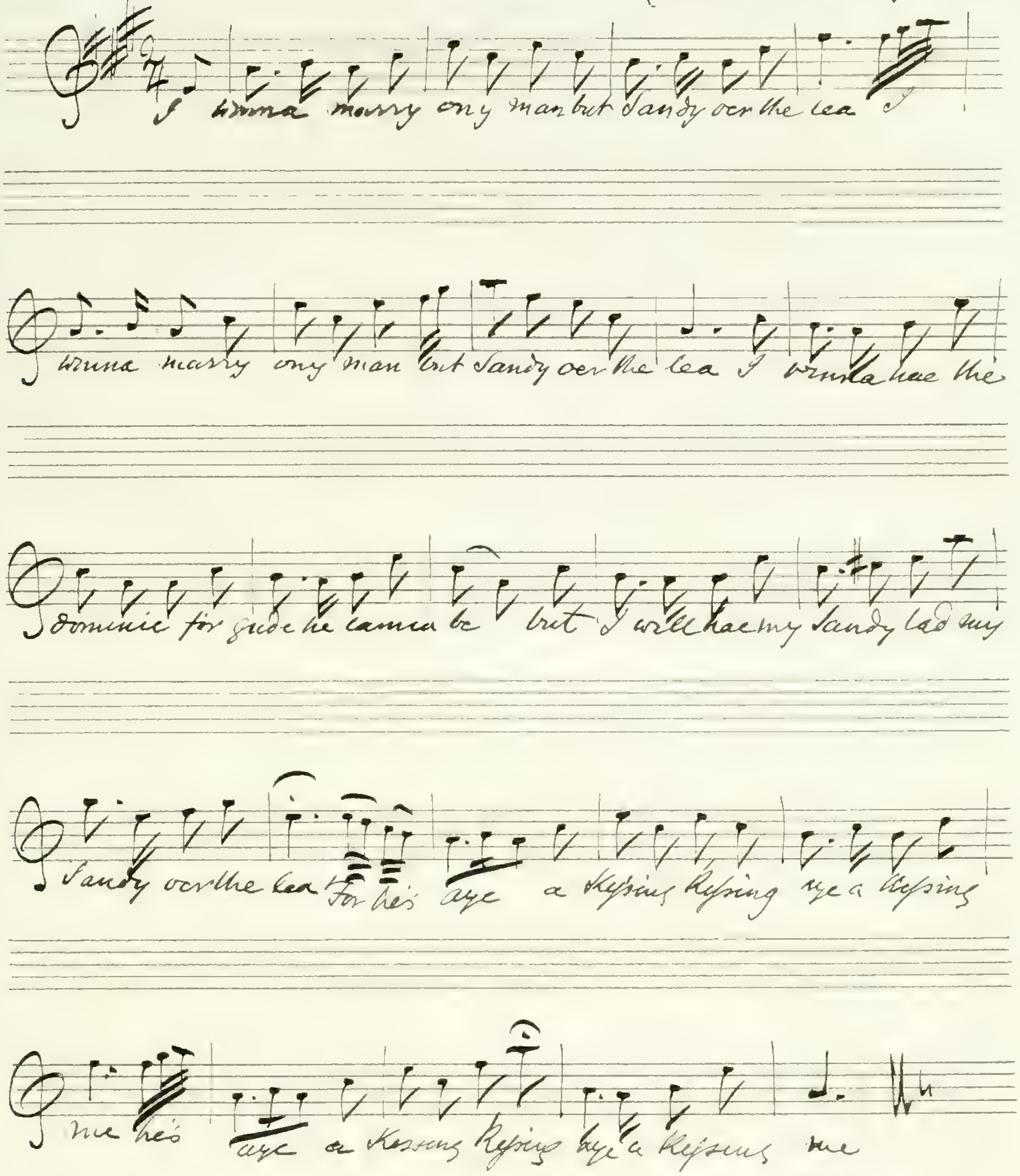
John Anderson my Jo –


John Wilson 1842.
Urbani – single sheet – *
Conv: Songster Fielding 1782.

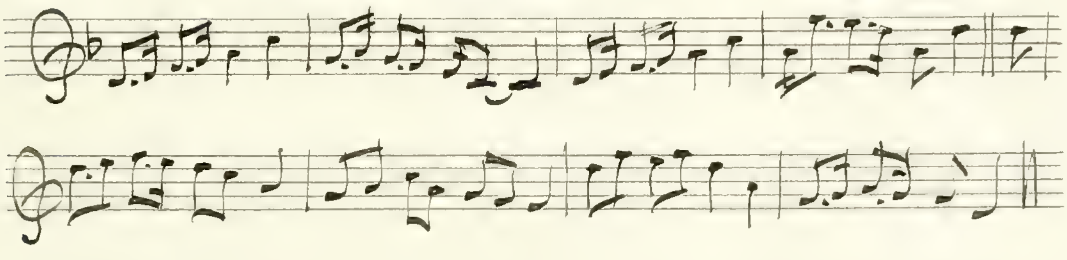
* Printed by Urbani & Liston – 10 Princes St. Edinr. – circa 1795 –
No 1 is from Wilson (the singer) – orig: in G minor – with the natural note at the end –

He's aye kissing me –

Sung by Mrs. Wrighten
at Vauxhall –
(from an old half sheet)


I winna marry ony man but Sandy oer the lea I
winna marry ony man but Sandy oer the lea I winna hae the
dominie for gude he canna be but I will hae my Sandy lad my
Sandy oer the lea For he's aye a kissing kissing aye a kissing
me he's aye a kissing kissing aye a kissing me

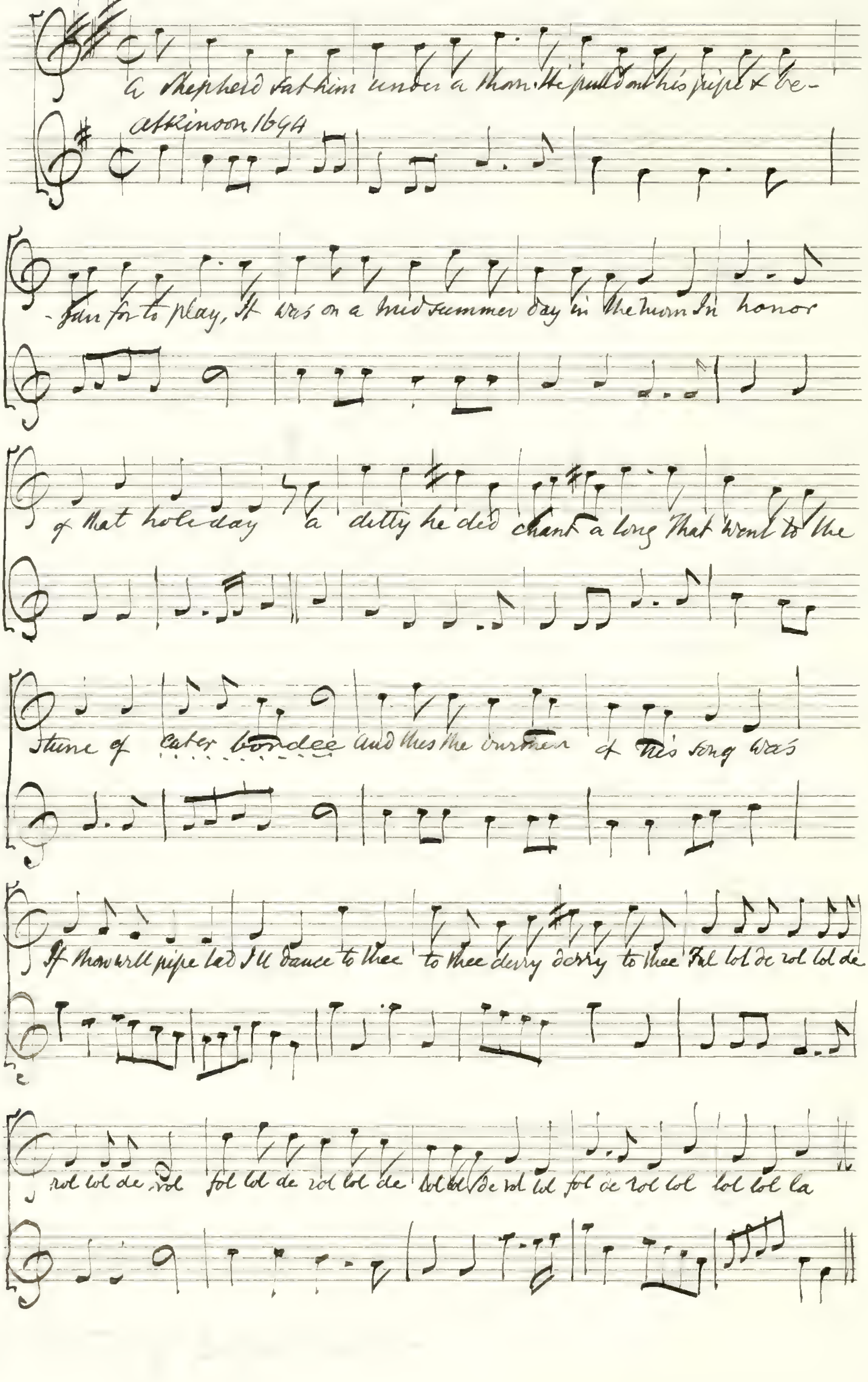
My boy Tammy –



164

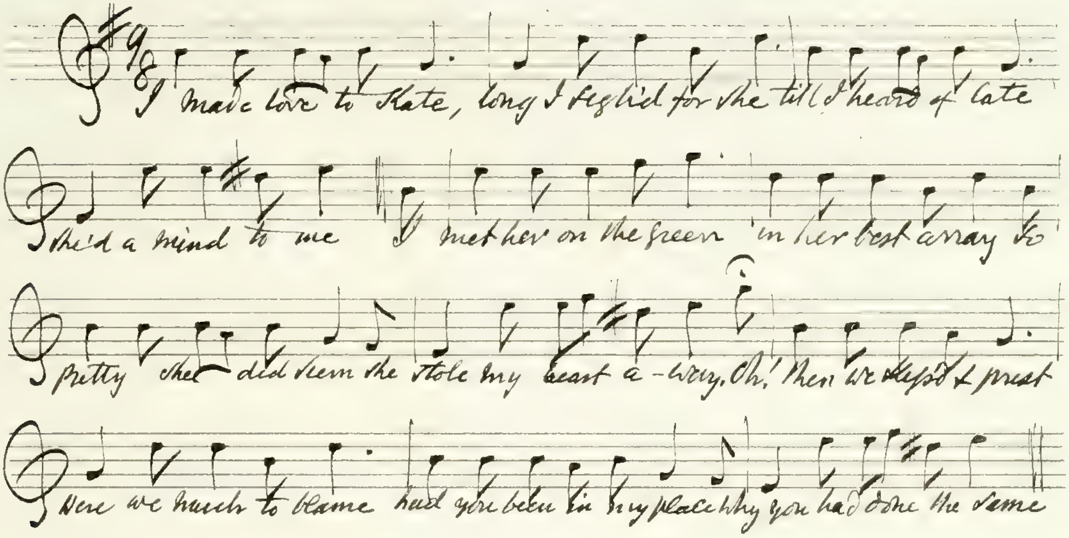
The Northumberland Bagpipe — from a half-sheet

In Henry Atkinson's MS. (1694-5) this air is called "The Boyne — a new Scotch march" — Walsh Vol 1 — 8 — calls it "The battle of the Boyne" —


A shepherd sat him under a thorn. He pulled out his pipe & be-
Atkinson 1694
-gan for to play, It was on a Mid summer day in the morn In honor
of that holiday a ditty he did chant along that went to the
tune of cater bondee and thus the burthen of his song was
If thou wilt pipe lad I'll dance to thee to thee derry dorry to thee Fal lol de rol lol de
rol lol de rol fol lol de rol lol de lol lol de rol lol fol de rol lol lol lol la

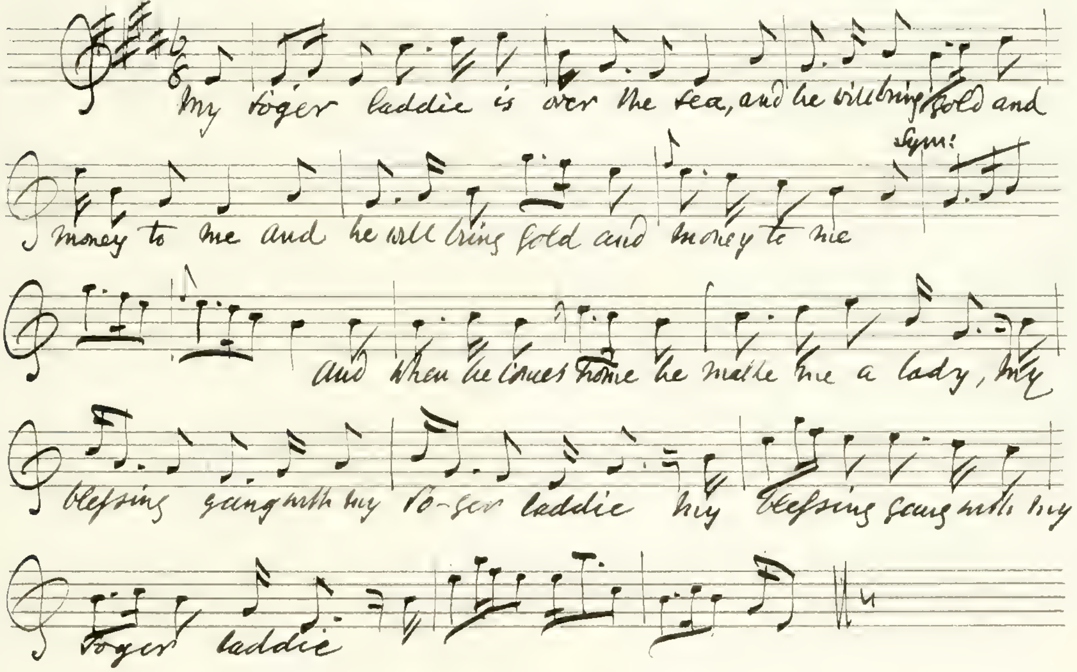
I made love to Kate

Sung by Mr. Beard
at Ranelagh
(from an old half sheet)

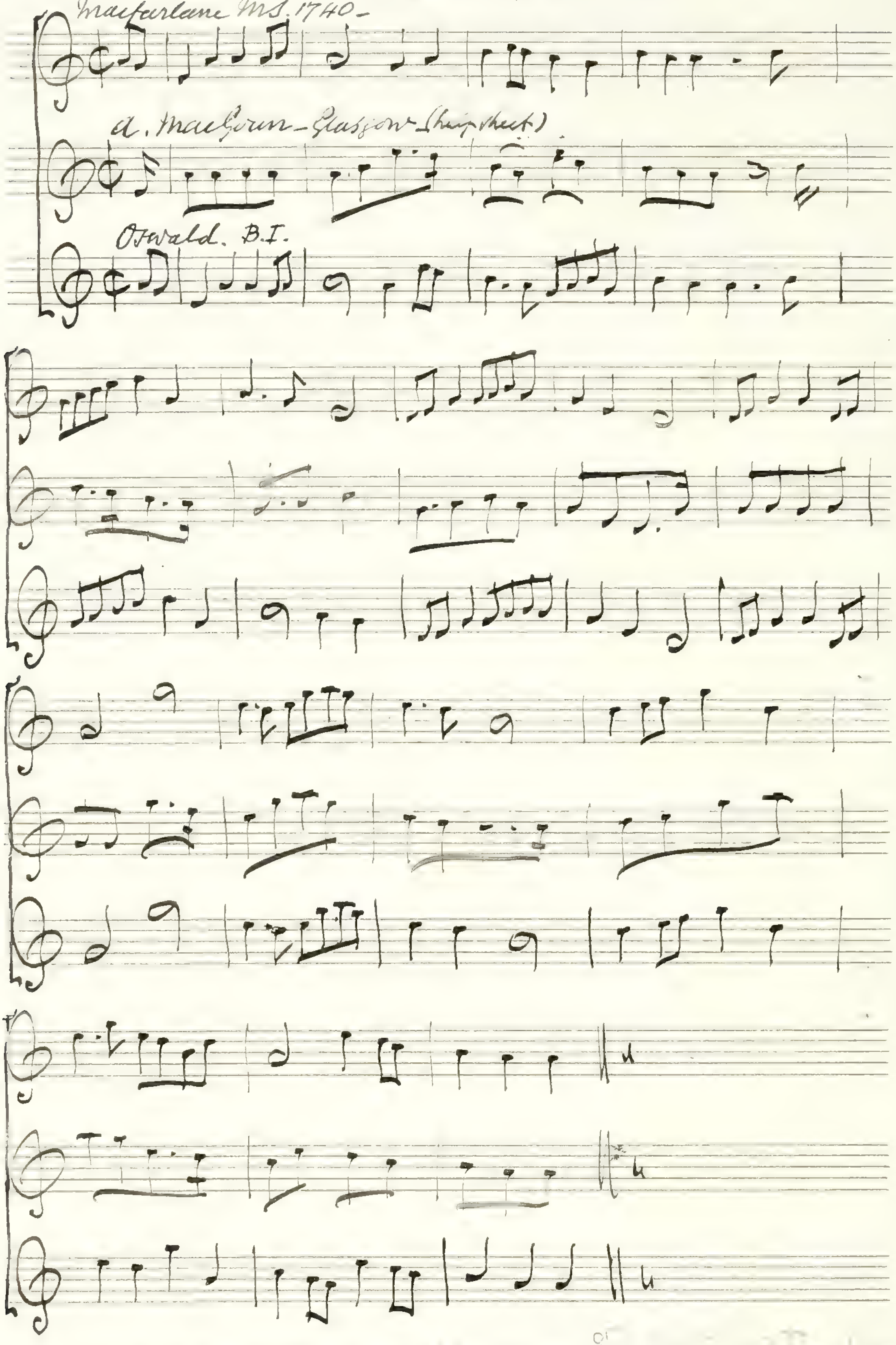

I made love to Kate, long I sighed for she till I heard of late
She'd a mind to me I met her on the green in her best array So
pretty she did seem she stole my heart a-way. Oh! then we kiss'd & prest
Were we much to blame had you been in my place why you had done the same

The Soger Laddie

Sung at
Marybone Gardens
(half sheet)

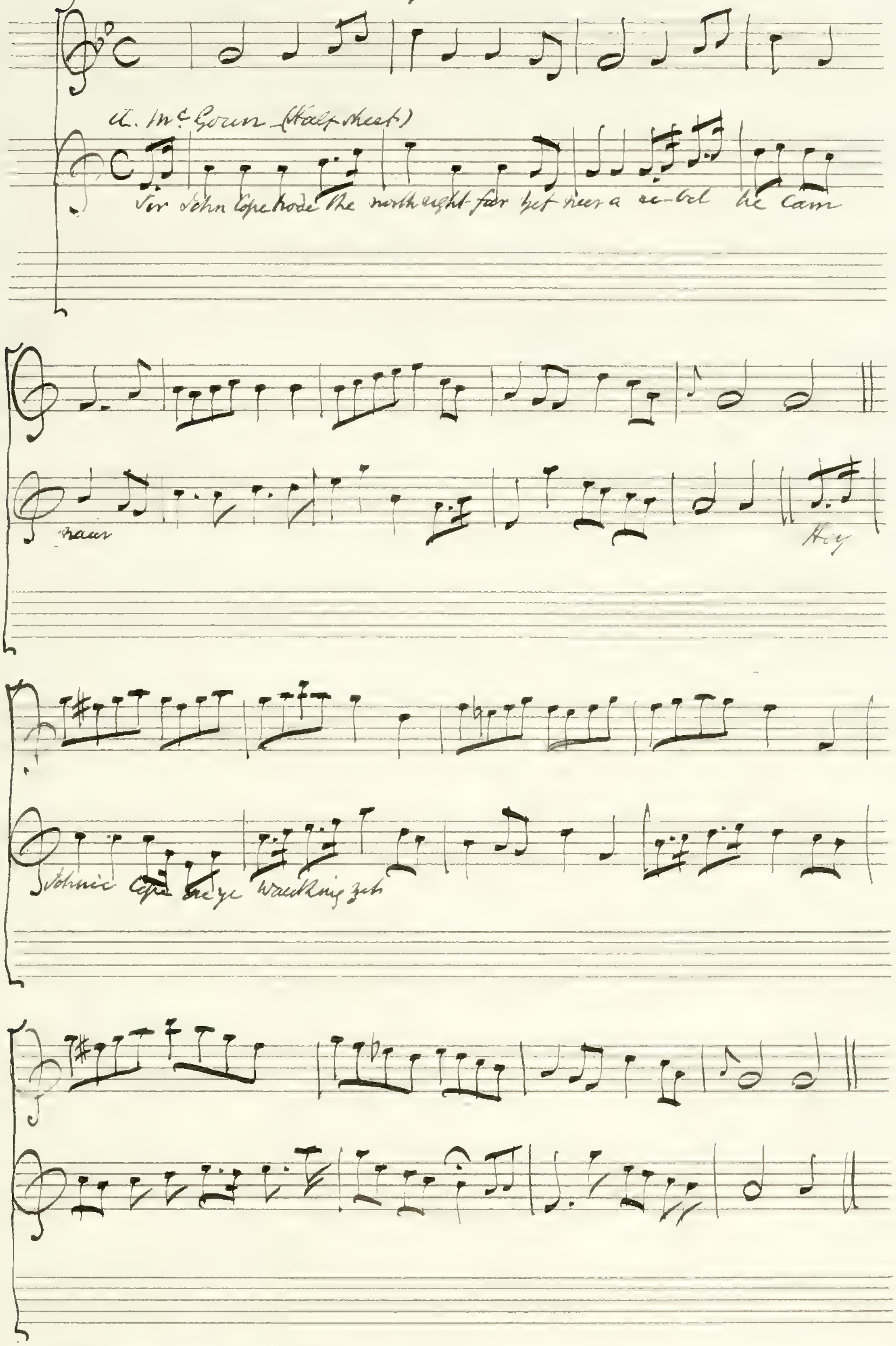

My soger laddie is over the sea, and he will bring gold and
money to me and he will bring gold and money to me
Sym:
and when he comes home he make me a lady, my
blessing gang with my so-ger laddie my blessing gang with my
soger laddie

+ Mor nighean a ghioberlan


Macfarlane MS. 1740-
A. MacGoun - Glasgow - (single sheet)
Oswald. B.I.

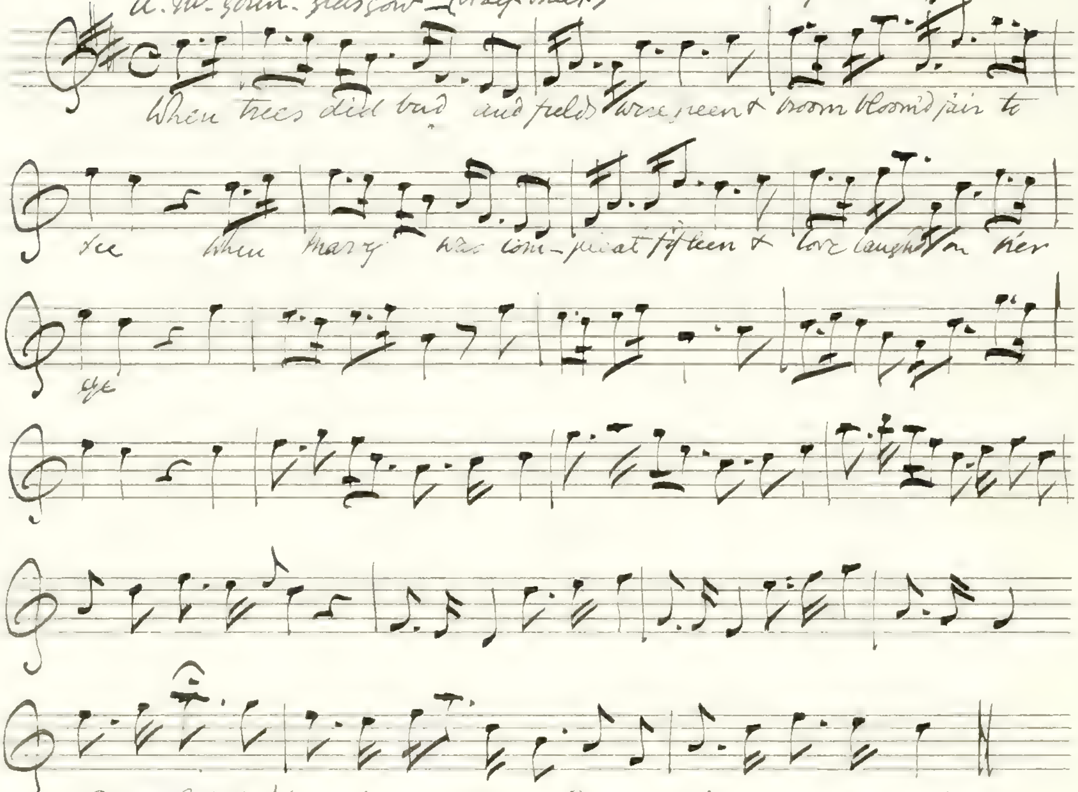
See M.S. vo[illegible]

Oswald B IX *Johnie Cope* —


A. McGowan (Half sheet)
Sir John Cope rode the north right far yet neer a re-bel he cam
naur
Hey
Johnie Cope are ye wauking yet

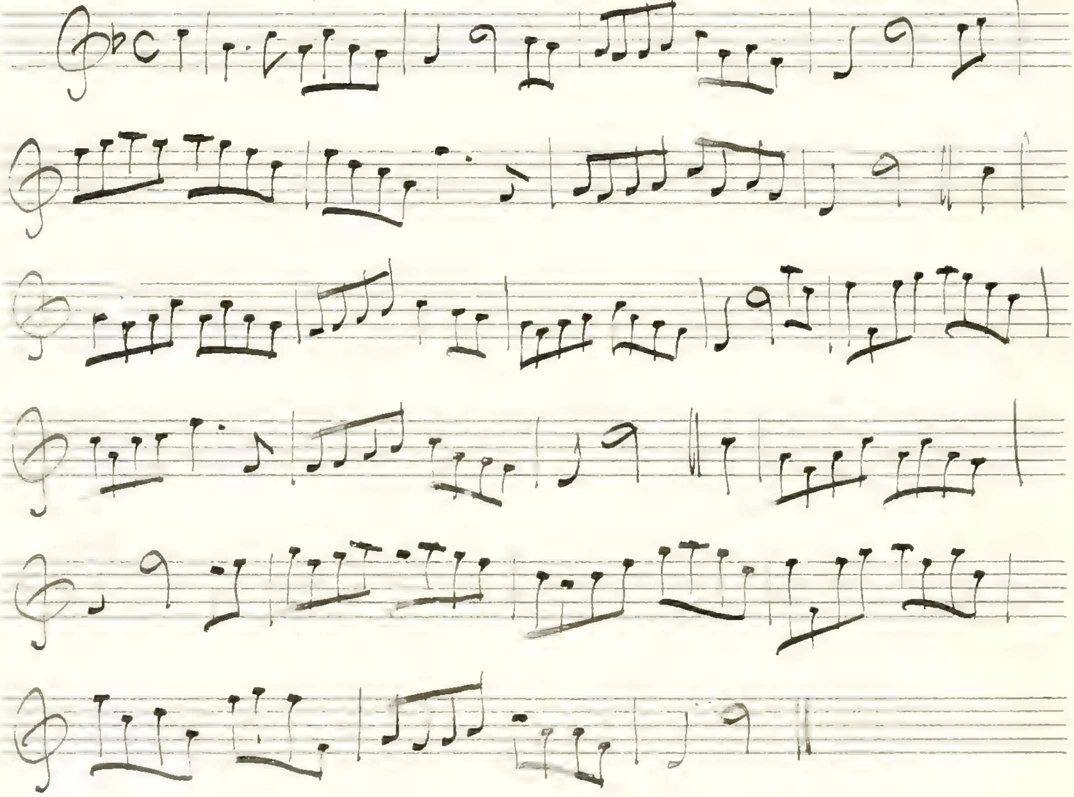
Down the Burn Davie — A Scots song sung by Miss Catley —

A. McGoun - Glasgow — (Half sheet)


When trees did bud and fields were green & broom bloom'd fair to
see When Mary was com-pleat fifteen & love laugh'd on her
eye

This is James Hook's tune — and was sung by Mrs Hudson at Vauxhall —

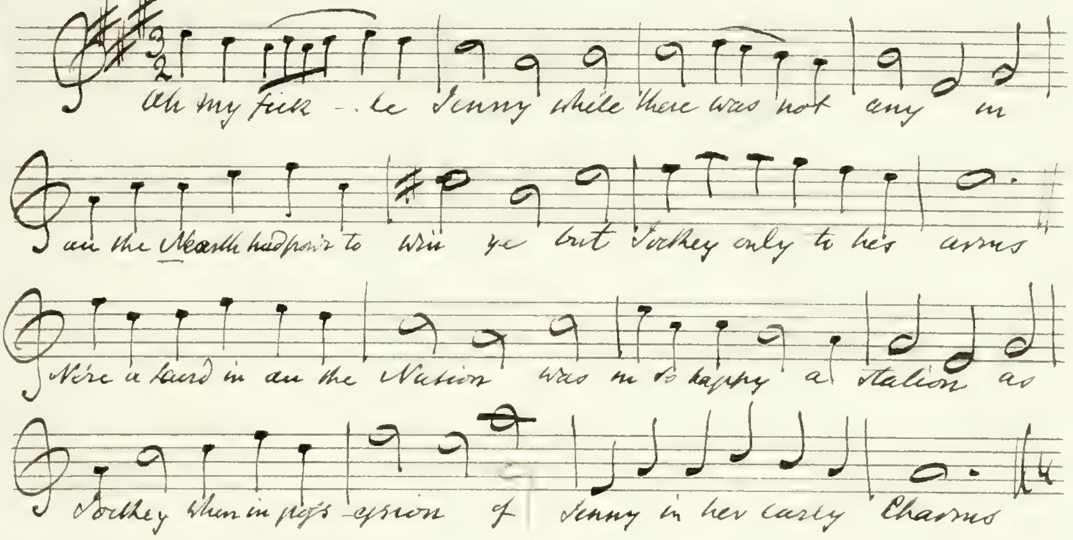
A new Scotch Hornpipe — (from Playford's Division Violin 1685) —



W. Chappell writes — G. F. Graham thinks this a version of Shore a worthy ladie — See No 49 of printed tunes from Skene MS, p 236 —

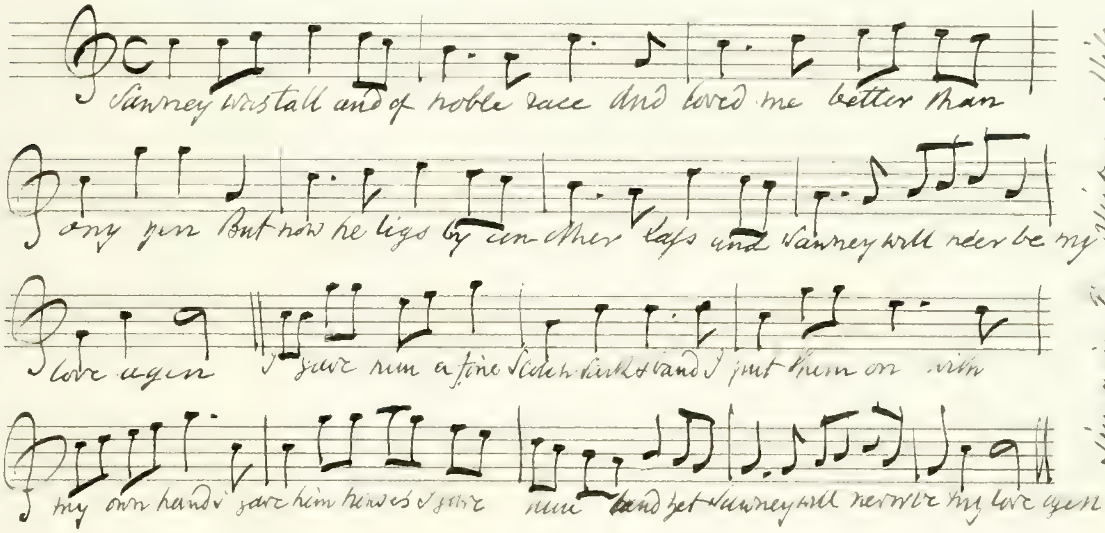
169

A Scotch Dialogue in imitation of an Ode in Horace
(Donec gratus eram tibi)


Oh my fickle Jenny while there was not any in
all the Nearth had pow'r to win ye but Jockey only to his arms
Ne'er a laird in all the Nation was in so happy a station as
Jockey then in poss-ession of Jenny in her early Charms

Ayre no Scottish of no merit, but curious — Words wholly english.

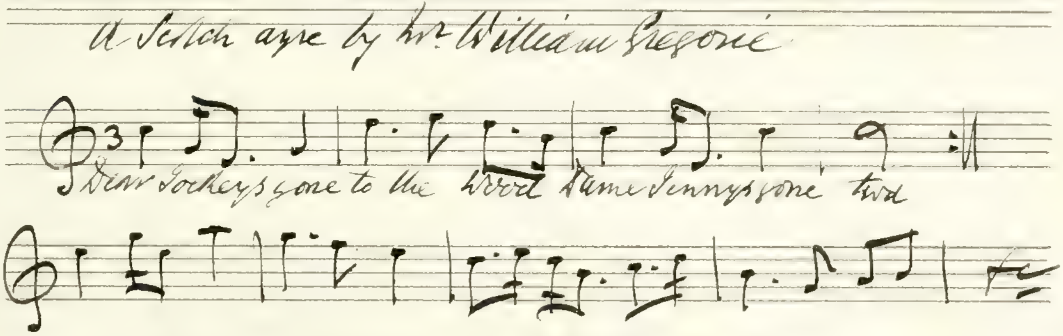
A Northern Song — 1681 — (Corn rigs)


Sawney was tall and of noble race And loved me better than
any yen But now he ligs by an-other lass and Sawney will ne'er be my
love agen I gave him a fine Scotch sark & band I put them on with
my own hands I gave him houses & gave him land yet Sawney will never be my love agen

from Playford's Choice Ayres Bk 3 – ~~1681~~ 1681 –

Sung in The Virtuous Wife by D'Urfey — see Poems 1683 —

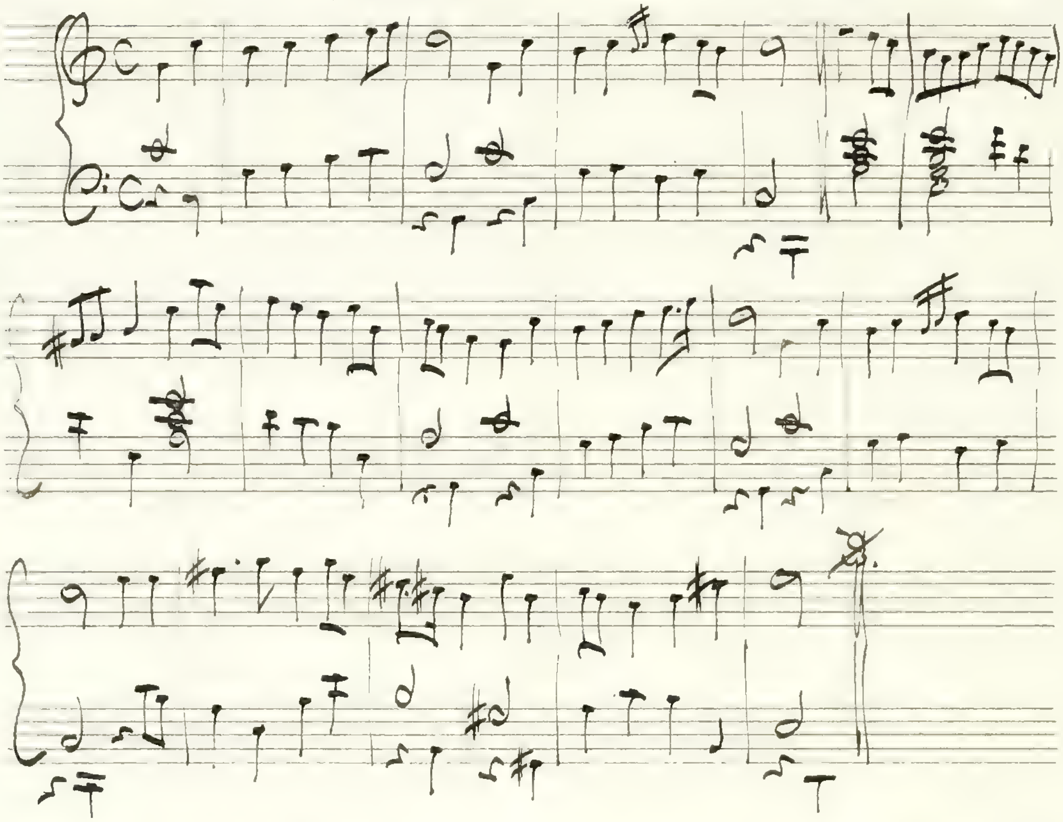
A Scotch ayre by Mr William Gregorie


Dear Jockeys gone to the Wood Dame Jennys gone two

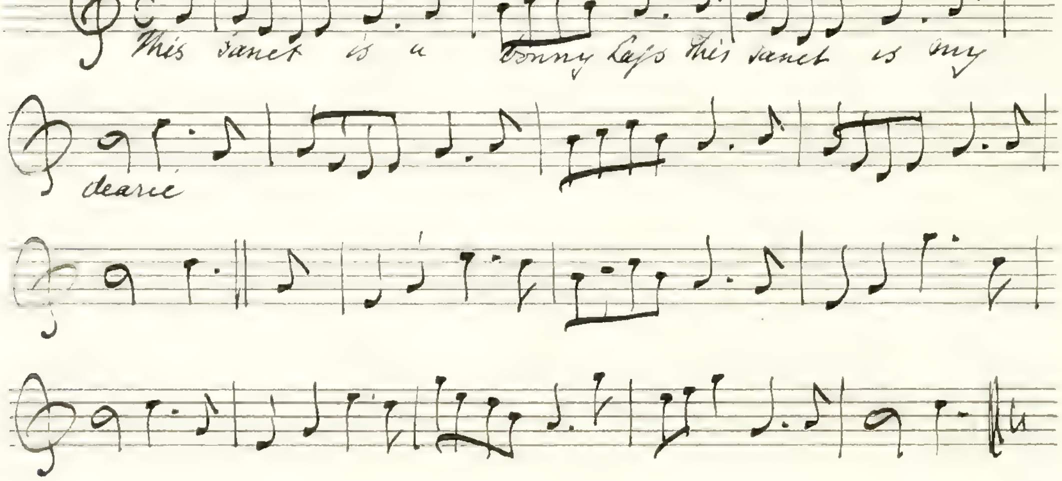
from the same Bk 2 – 1679 –

Gavotte by Vanbrugh – from Walsh's Lady's Banquet
BK 5 – p 28 –

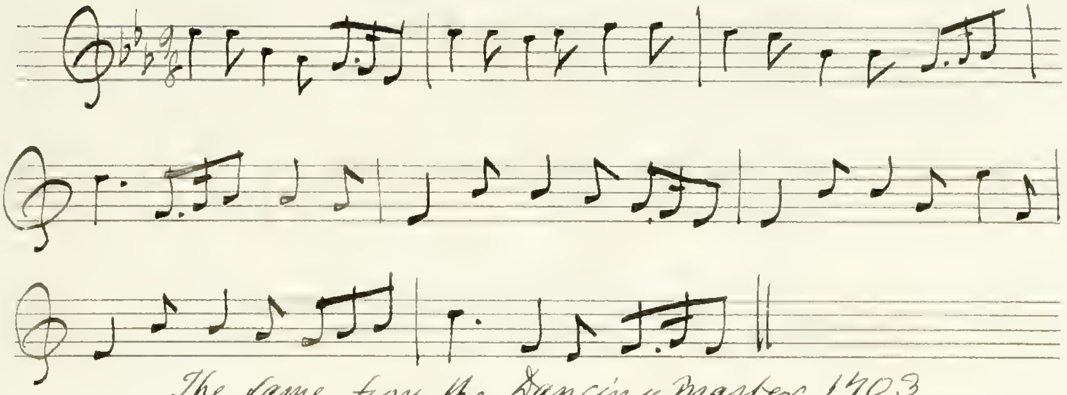
Mr Chappell thinks this Gavotte may have given the first idea of Duncan Gray –



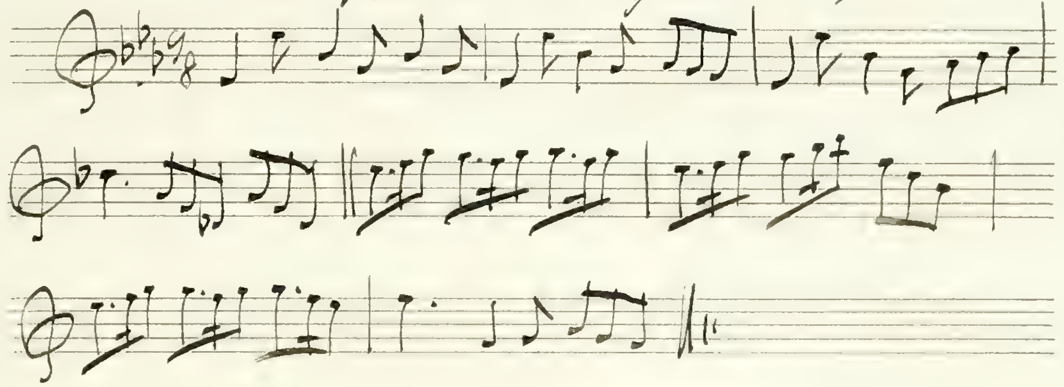
This Jennet is a bonny Lass 1686 –


This Janet is a bonny Lass this Janet is my
dearie

Up with Ailey – from 180 Loyal Songs p 117 – 1685 –

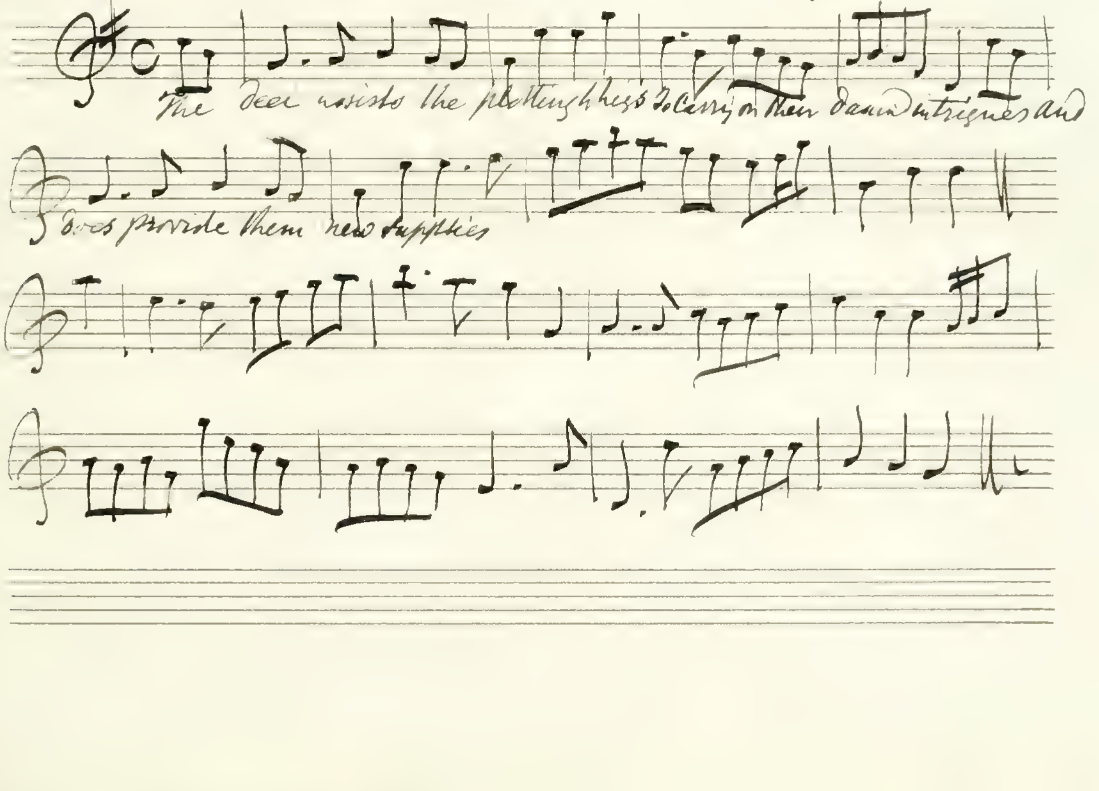


The same from the Dancing Master 1703 –

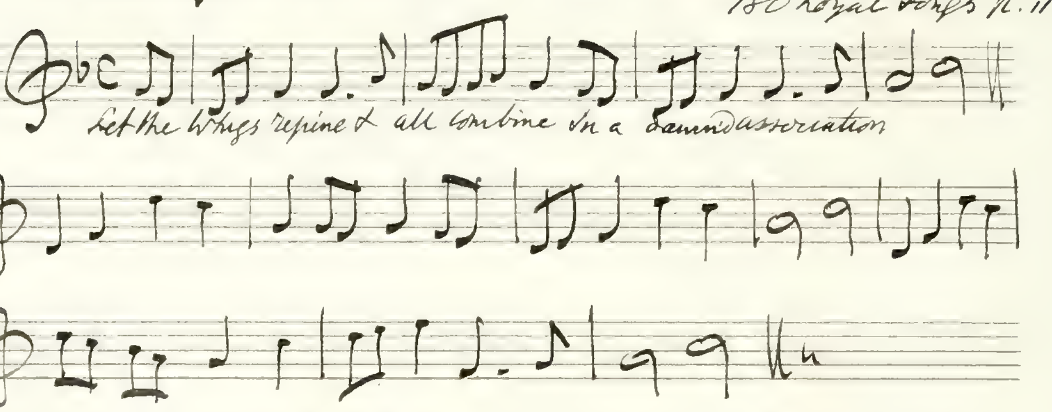


With the exception of both being in 9/8 time the Tunes seem very different – W.C.

The Whigs lamentable Condition or the Royalist's Resolution to a pleasant new tune – 180 Loyal Songs – p 210

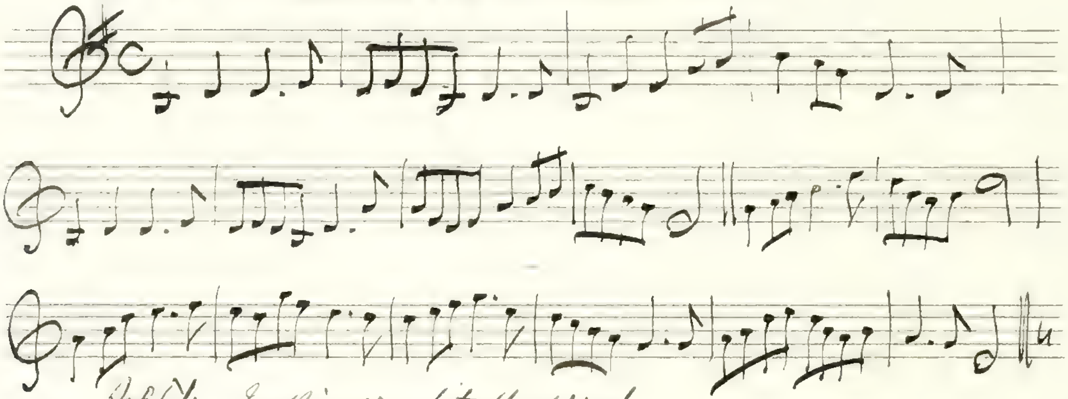

The deel assists the plotting Whigs to carry on their damn'd intrigues and
does provide them new supplies

A new Song in the Old Plot _ Tune Tangier march
180 Loyal songs p. 110.

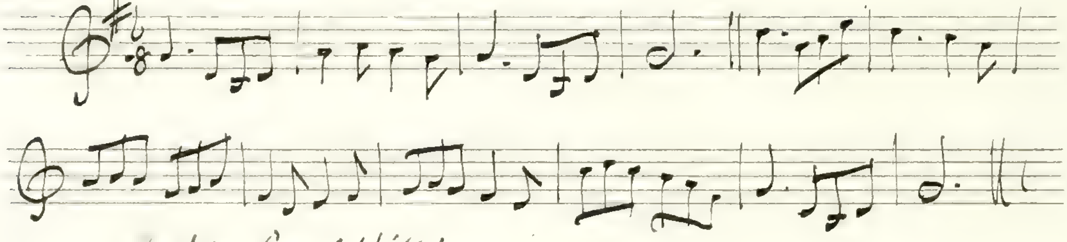

Let the Whigs repine & all combine In a damnd association

Airs translated by G. F. Graham from the Leyden MS. in tablature

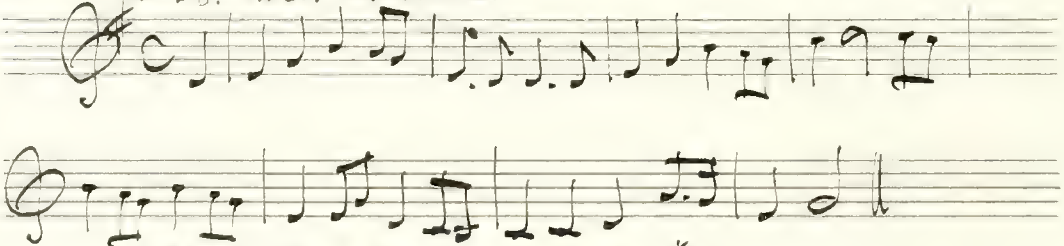
No 35. Womans work will never be done –



No 56 – Jockie went to the wood –

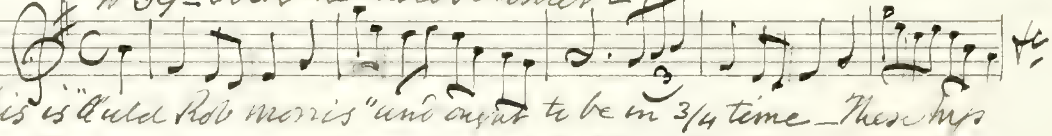


No 68. Sweet Willie –



See Willie's rare in Orph: Cal: –

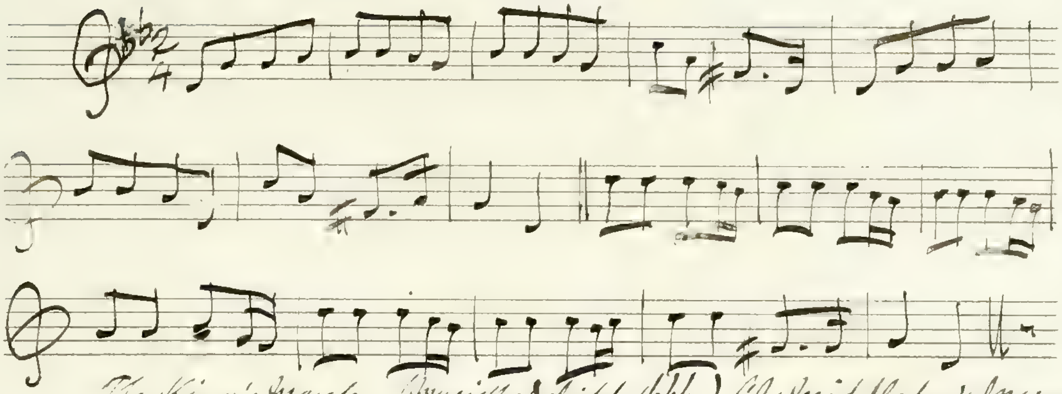
No 39 – Jock the Laird's brither * –



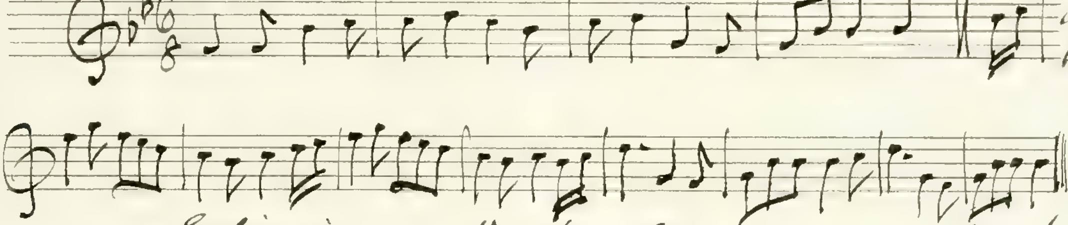
This is "Auld Rob Morris" and ought to be in 3/4 time – These Mss are often very defective in notation; probably written down by some one who had little knowledge of time or accent – G. F. G. says No 56 is an English tune –

Sic a wife as Willy had — See Titus Oates's Exaltation —

180 Loyal Songs — p. 340 —

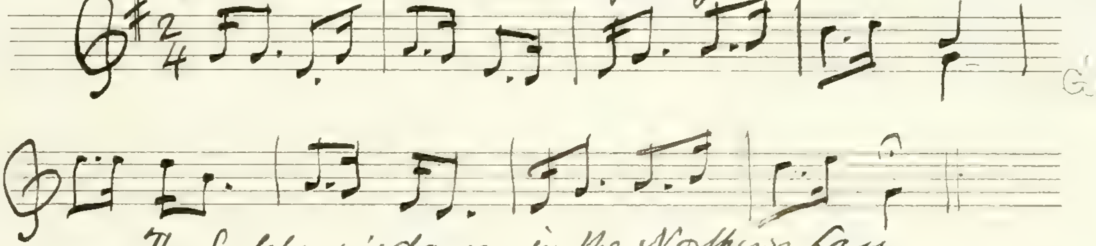


The King's March — (Musick's delight 1666) Col: Middleton's March —

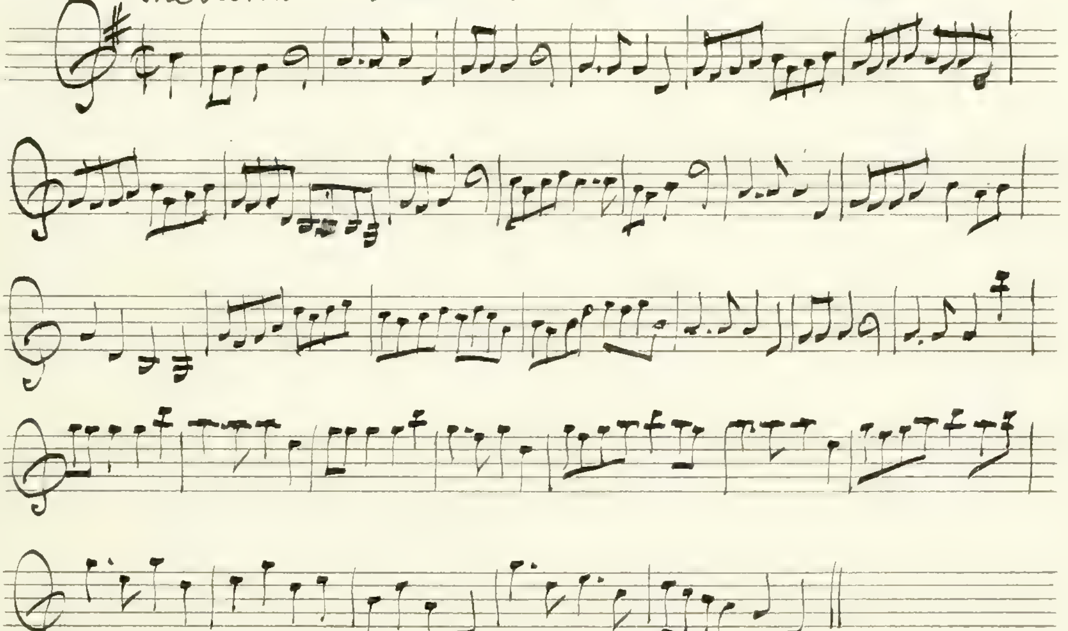


Apollo's Banquet 1669 —

Gaelic air — a Waulking song from John Kirsop —



The Scotchman's dance — in the Northern Lass —



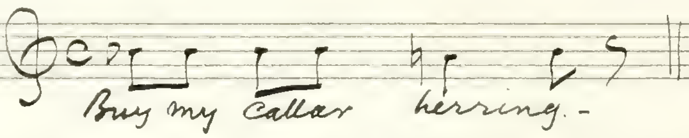
from apollo's Banquet — 1687 — (5th ed)

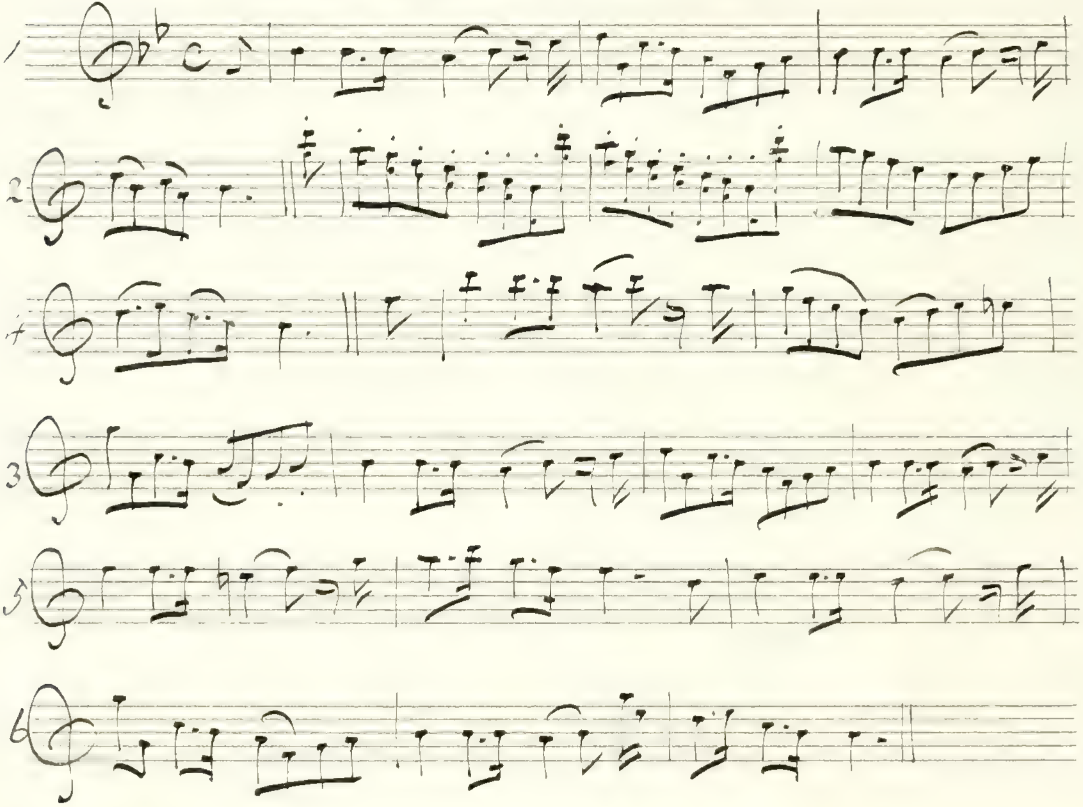
Copied from the original single sheet
in the British Museum —

Callar Herring

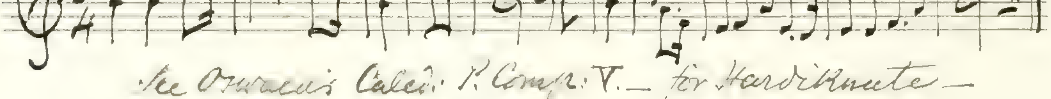
Composed
(from the original cry of the Newhaven fishwives selling
their fresh Herrings in the streets of Edinburgh)
by Nath: Gow
To which is added three favourite Tunes.

Printed for and sold by Gow & Shepherd at their
Music Shop No 16 Princes Street —



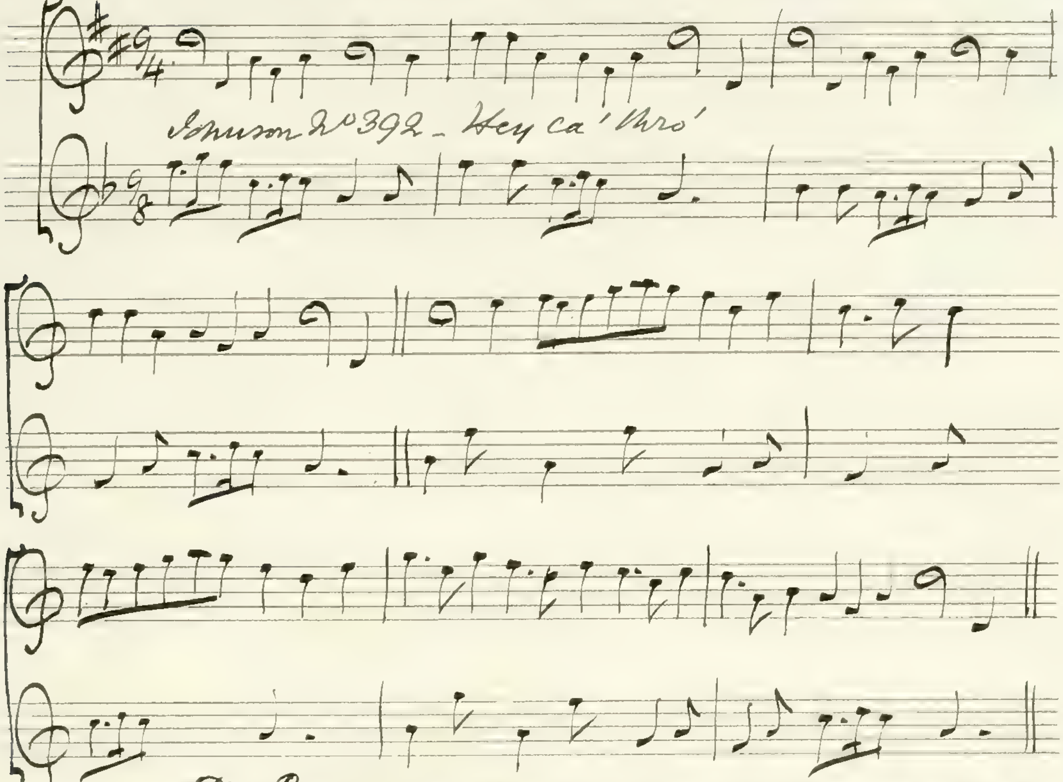


The Isle of Skell — (usually called Hardiknute) —
from Macfarlane's MS. III. 264 — (1741)



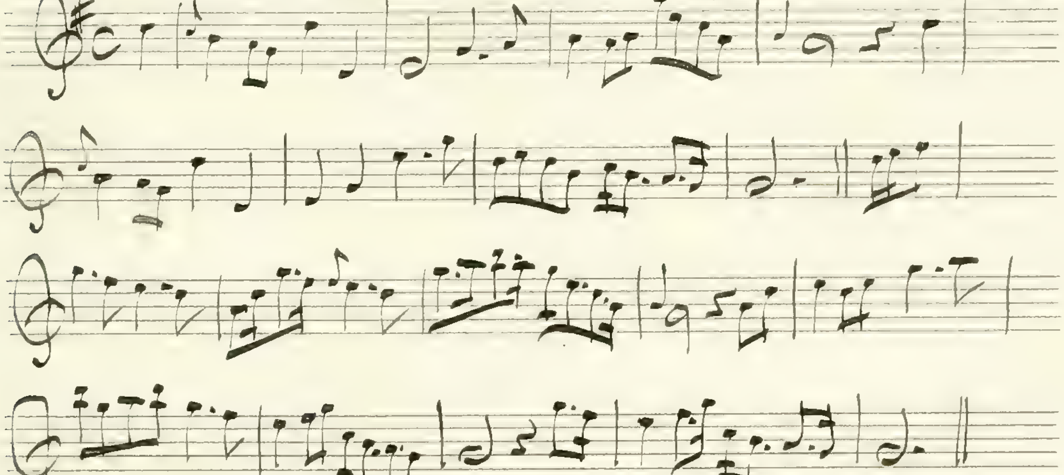
See Oswald's Caled: P. Comp: V. — for Hardiknute —
p 81-

The Cummers of Largo – from Henry Playford 1700.

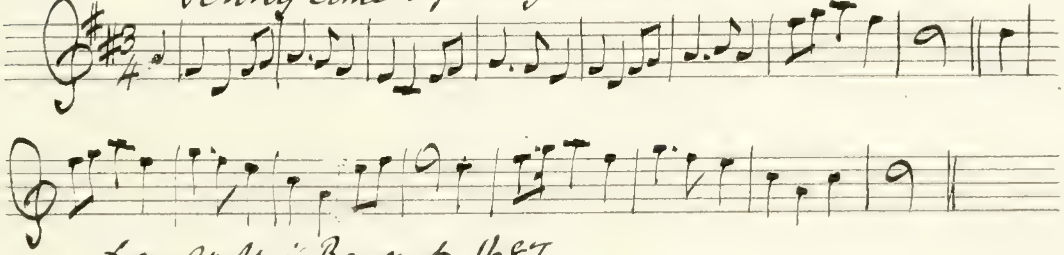


Johnson No 392 – Hey ca' thro'

The Pink – from Oswald's "Airs for Summer" –

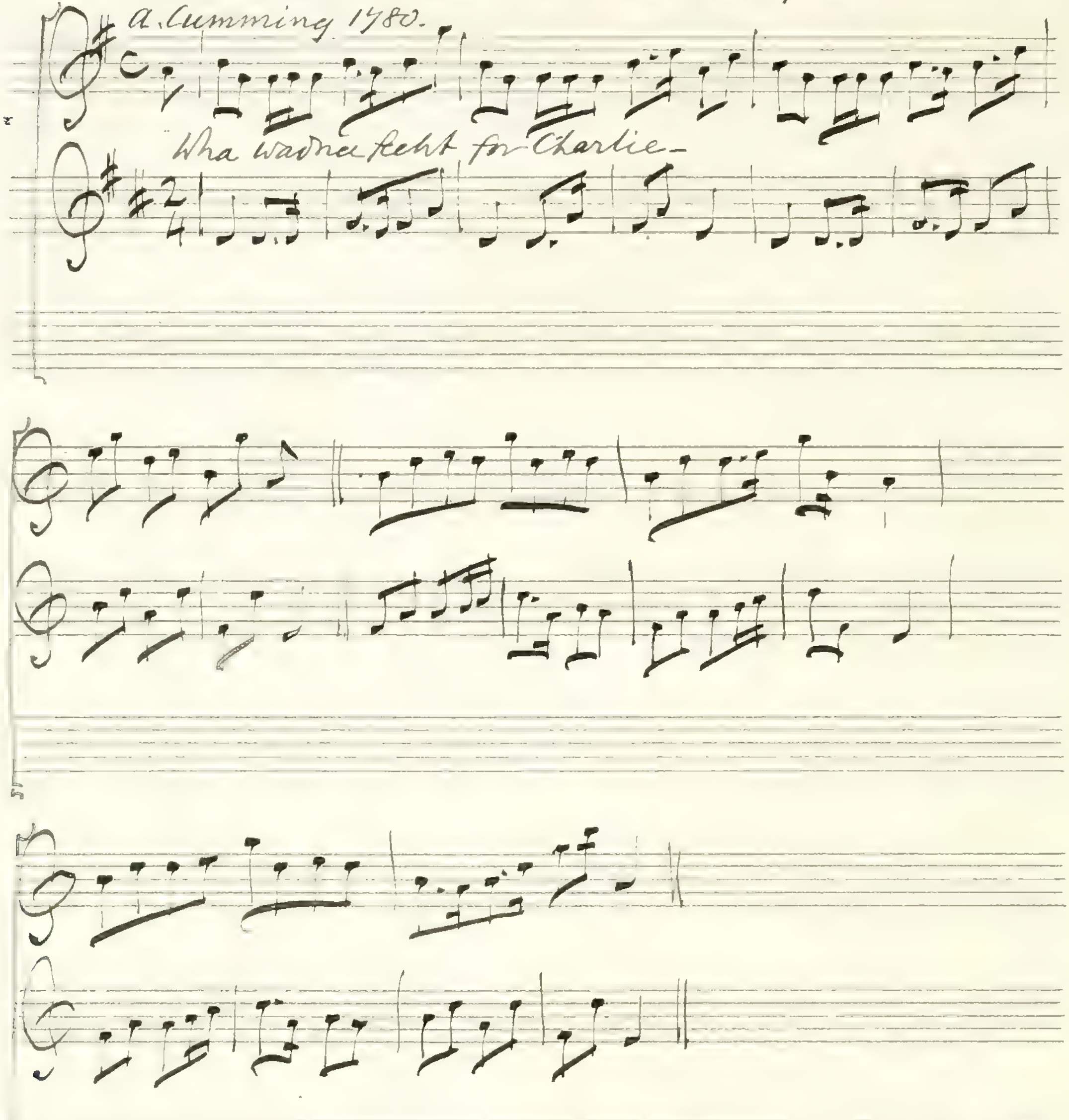


Jenny come tye my Cravat –



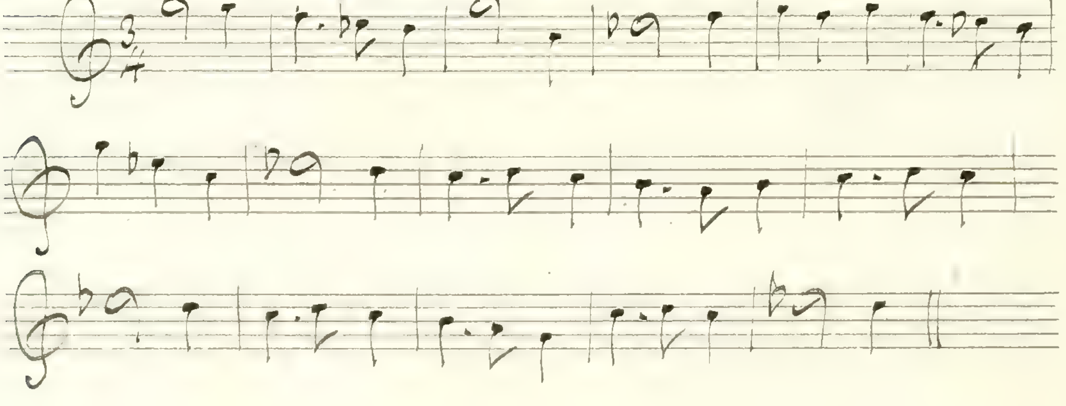
from Apollo's Banquet – 1687 –

Mulchard's Dream — or Bruarthar feare Mulachaird —

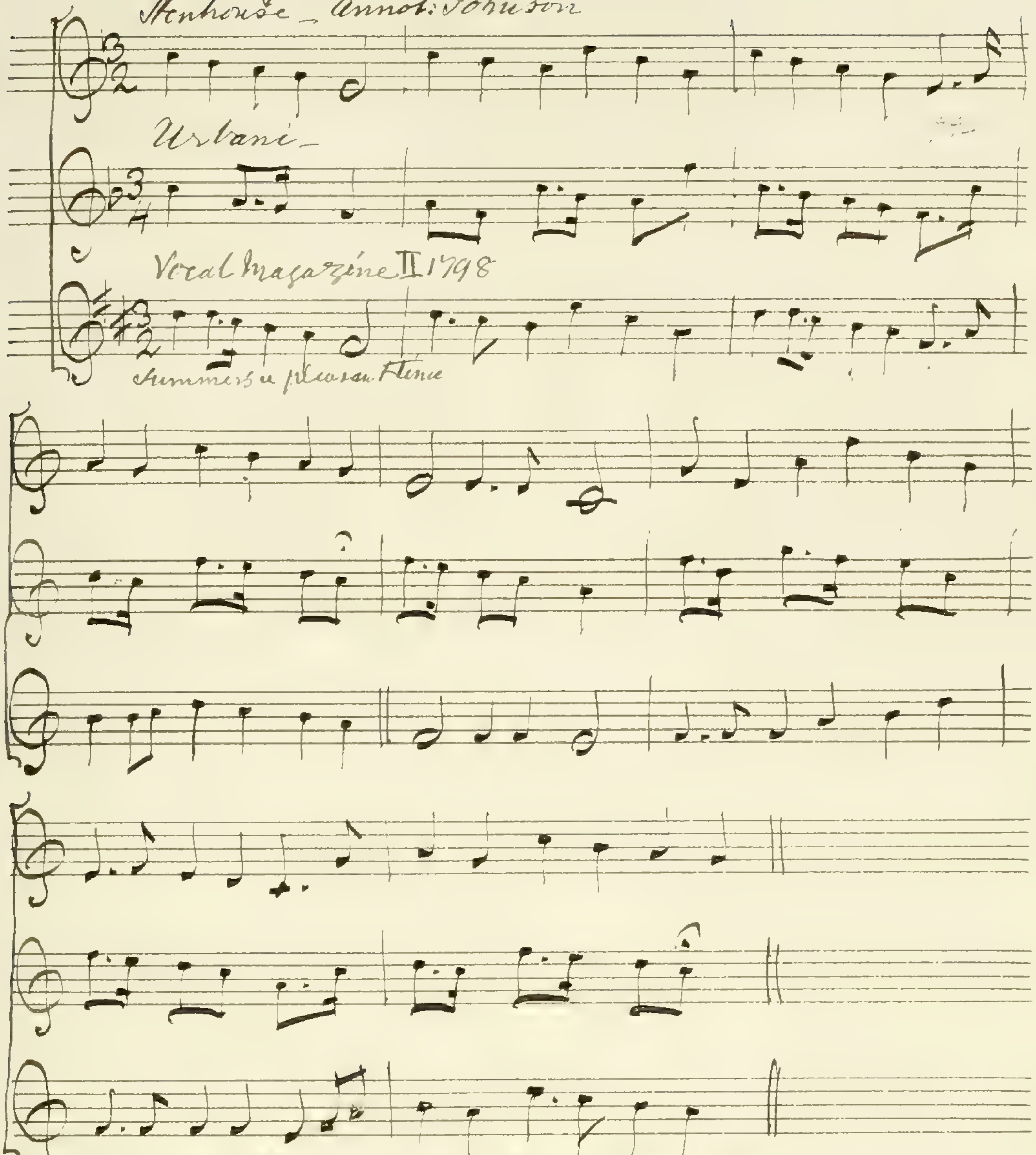

A. Cumming 1780.
Wha wadna fecht for Charlie —

The 2d. set is from R. A. Smith IV.
"Will ye go and marry Katie" is the
Lowland name of the tune —

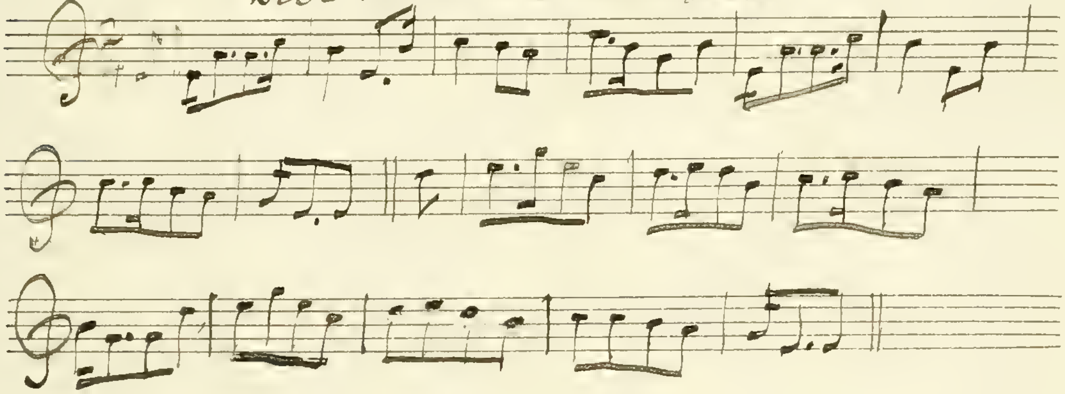
Straloch MS. 1627 — Whip my toudie —



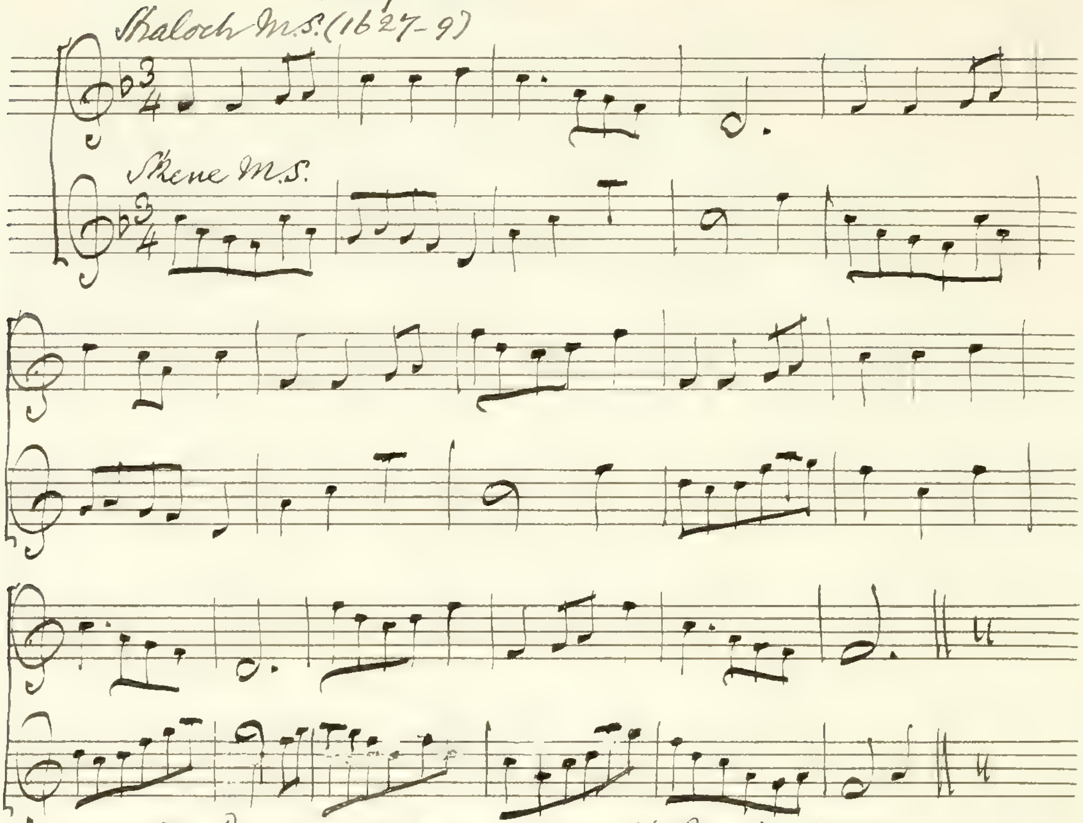
Ay waking O


Stenhouse – Annot: Johnson
Urbani –
Vocal Magazine II 1798
Summers a pleasant Time

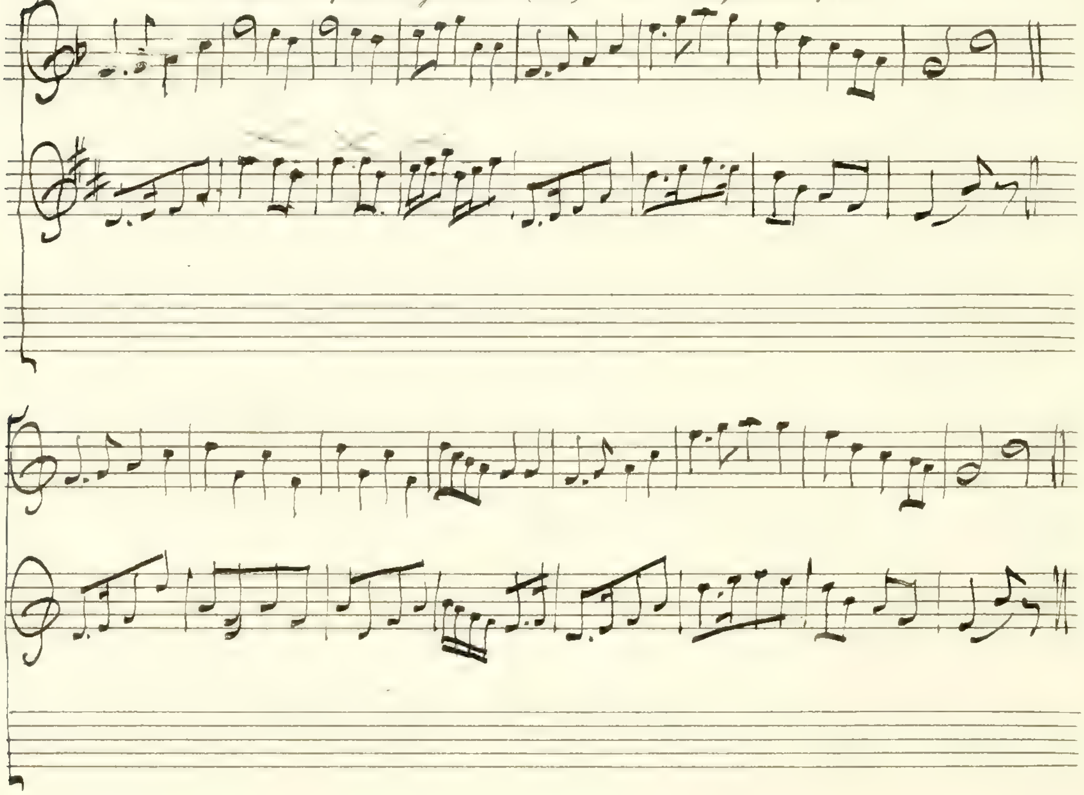
Deil stick the minister –



Lady Laudian's Lilt —

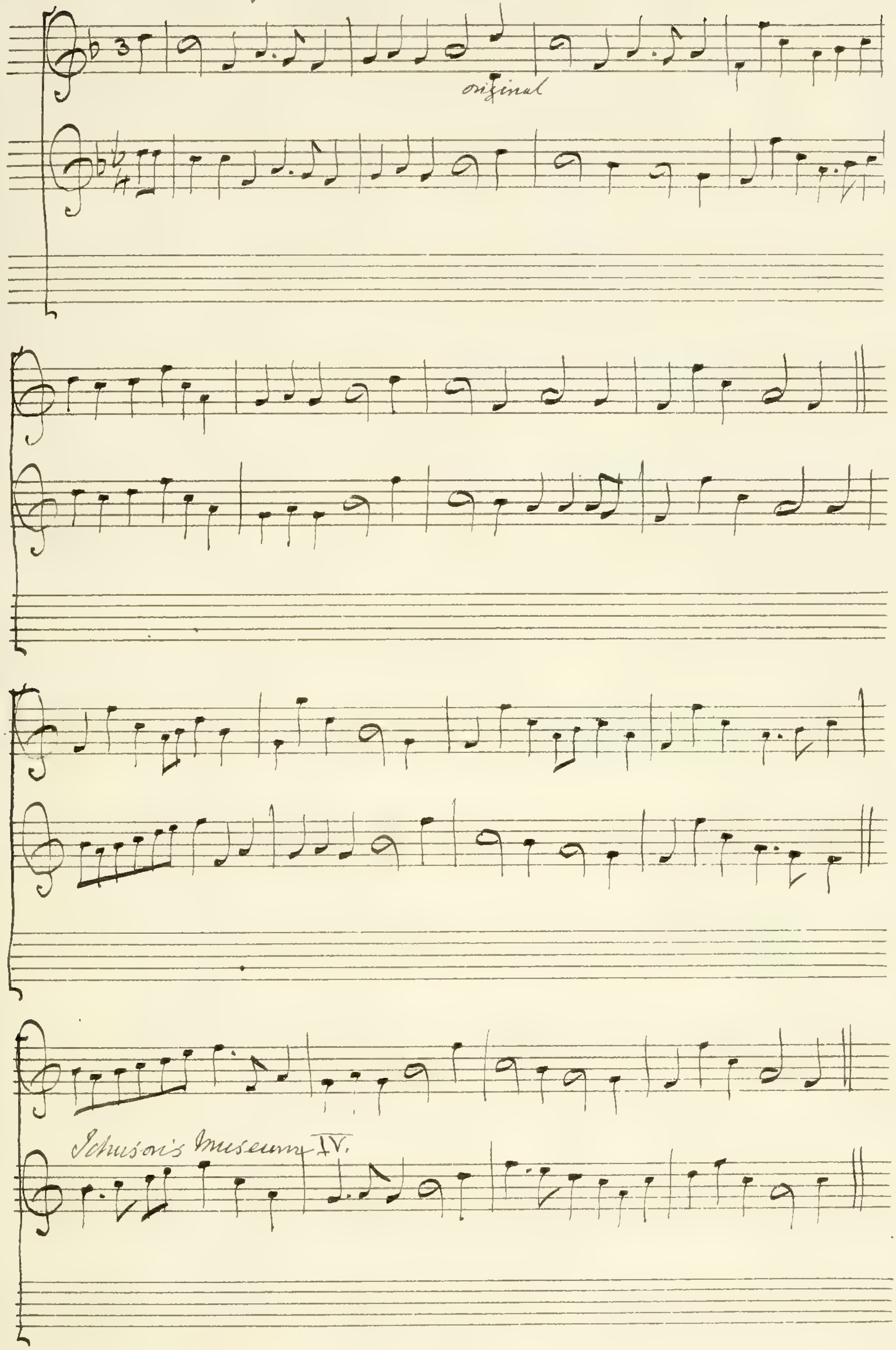

Skaloch M.S. (1627-9)
Skene M.S.

The Berks of Abergelde (sic) — H. Playford 1700 —



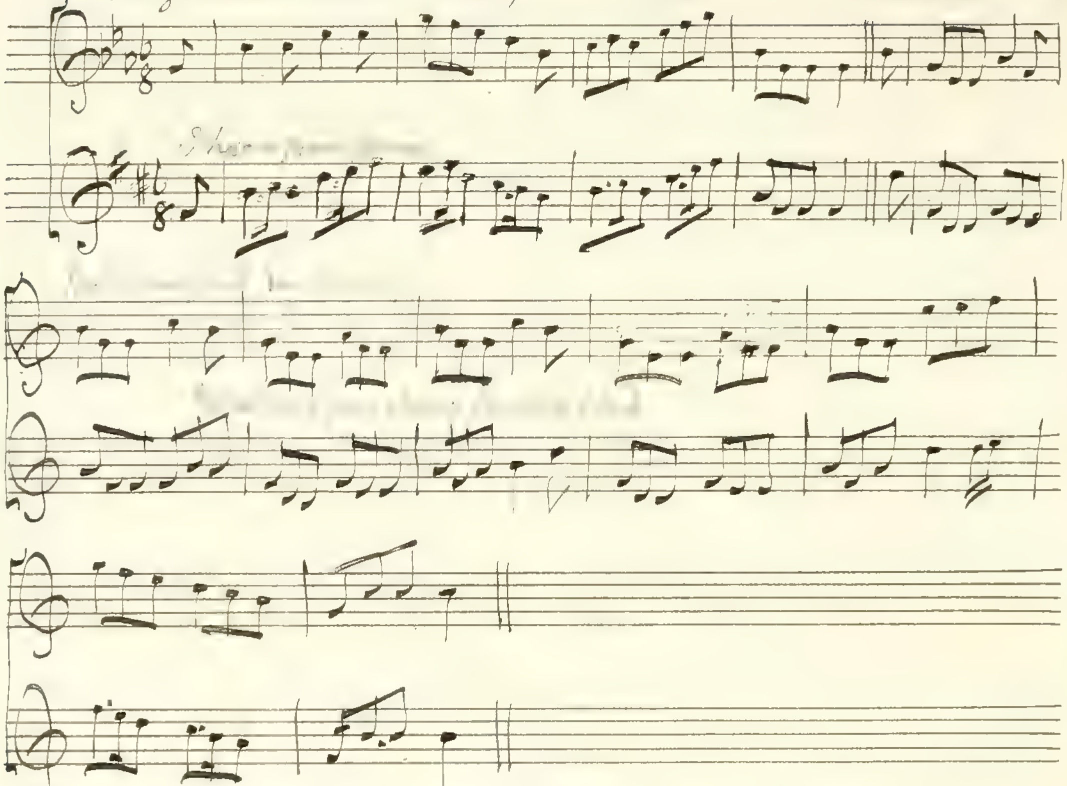
Johnny, cock thy beaver –

No 1 is from the Dancing Master 1695. but 1686 is its earliest date –

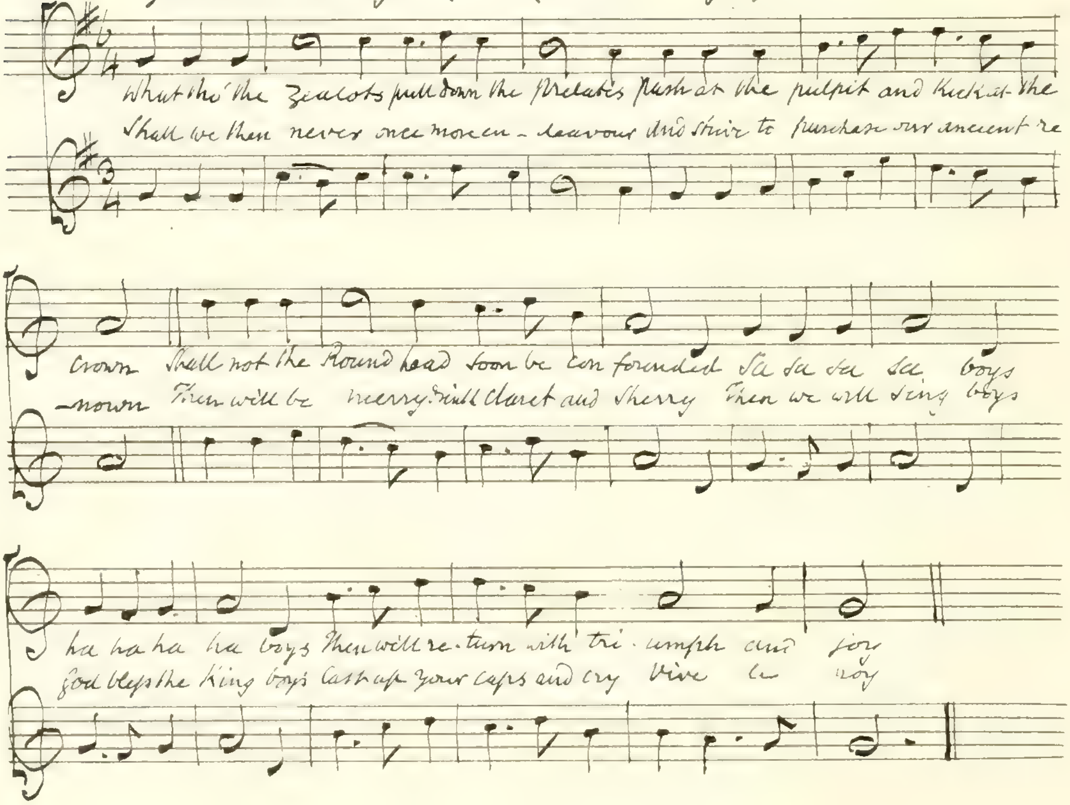

original
Johnson's Museum IV.

The 2d Version is from the Scottish Minstrel - IV. 45 -

fm Highland Fair - Ballad opera -



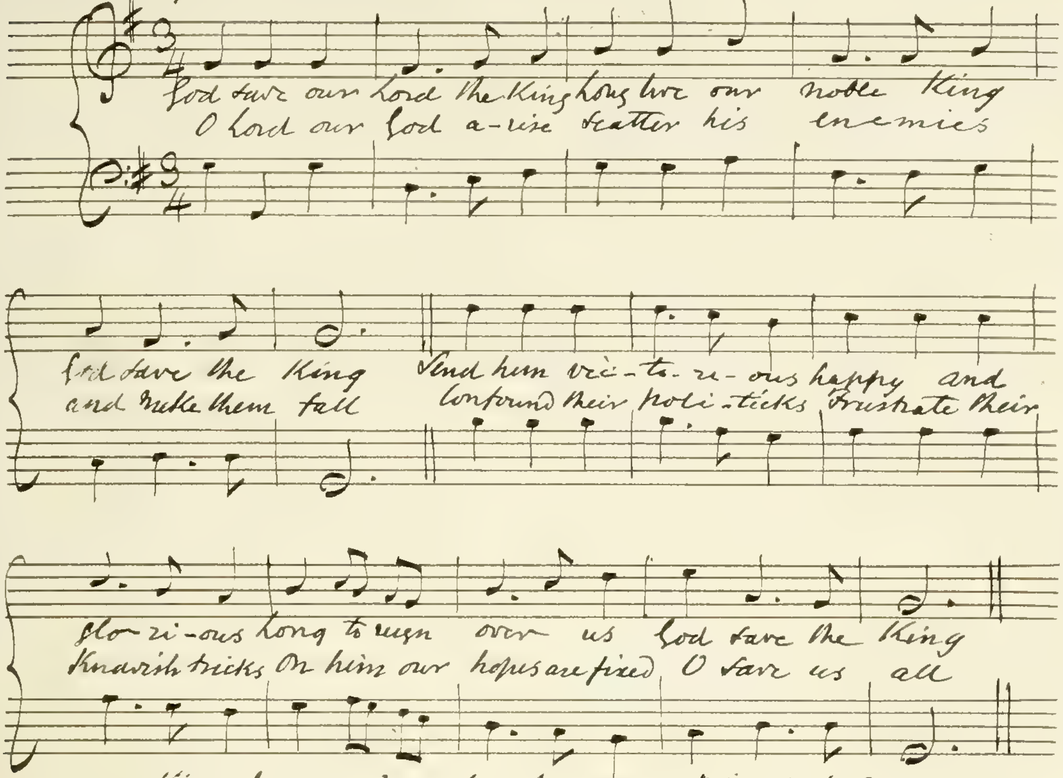
God save the King - 1692 - (Vive le roy!)


What tho' the Zealots pull down the Prelates push at the pulpit and kick at the crown Shall not the Round head soon be con founded Sa sa sa sa boys ha ha ha ha boys then will re-turn with tri-umph and joy
Shall we then never once more en-deavour and stir to purchase our ancient re-nown Then will be merry drink claret and sherry Then we will sing boys God bless the King boys Cast up your caps and cry Vive le roy

The first version is from Blackie's M.S. 1692 -
the second from Pops Music of the Olden Time
W. Chappell - who gives it the second name -

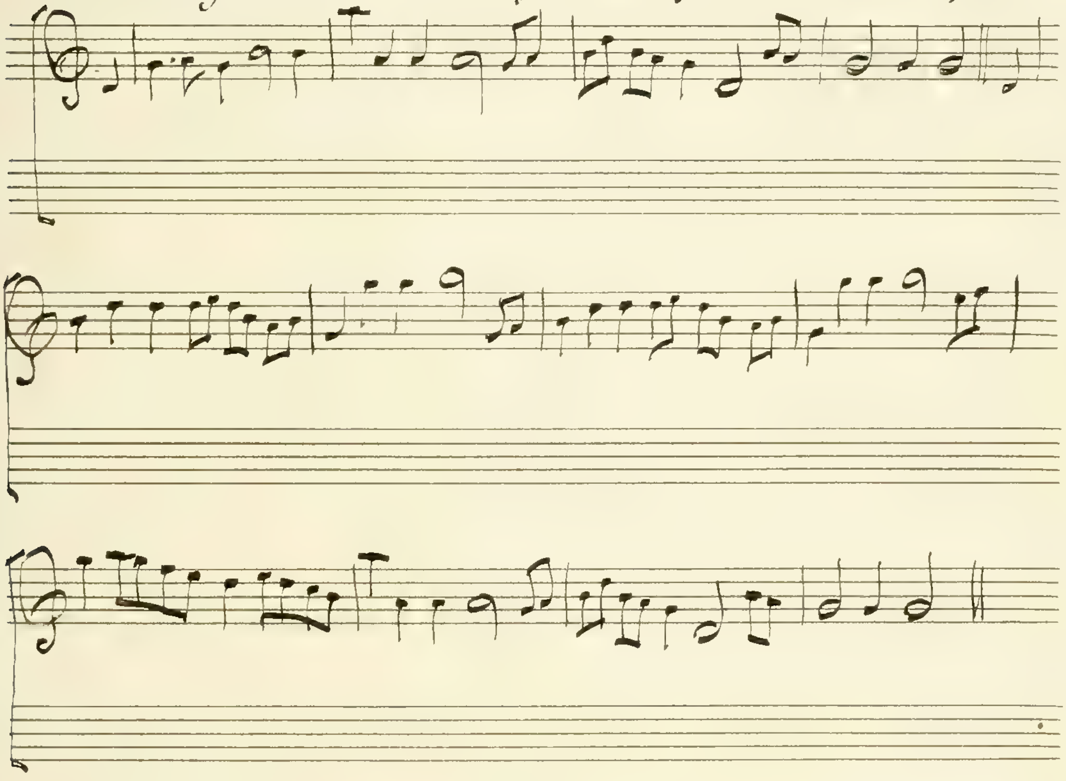
An early version of "God save our Lord the King" discovered by Mr. Wm. Chappell in the Thesaurus Musicus published by John Simpson at the Bass Viol & Flute in Sweetings alley —

Mr. Chappell supposes the date to be earlier than 1745 — (May 5 - 85) —


God save our Lord the King Long live our noble King
O Lord our God a-rise scatter his enemies
God save the King
and make them fall
Send him vic-to-ri-ous happy and
Confound their poli-ticks Frustrate their
Glo-ri-ous Long to reign over us God save the King
Knavish tricks On him our hopes are fixed O save us all

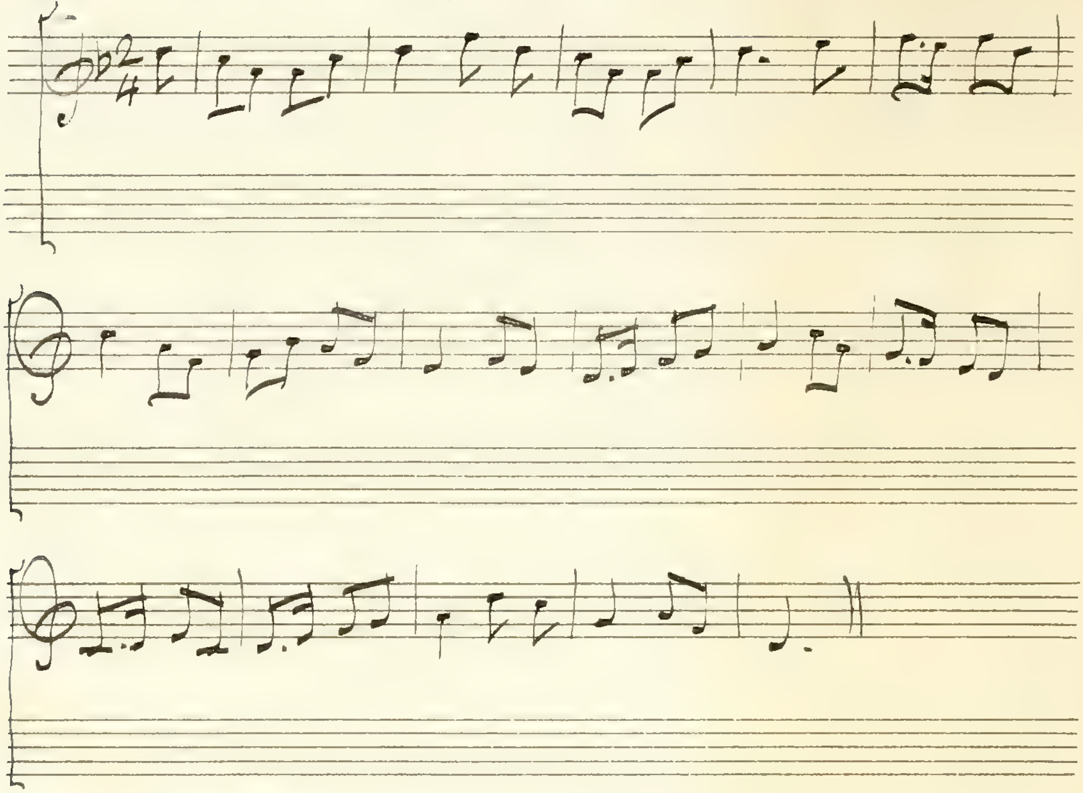
The arrangement is for two Voices —

King James's March - from Marg! Sinkler's M.S. 1710 -

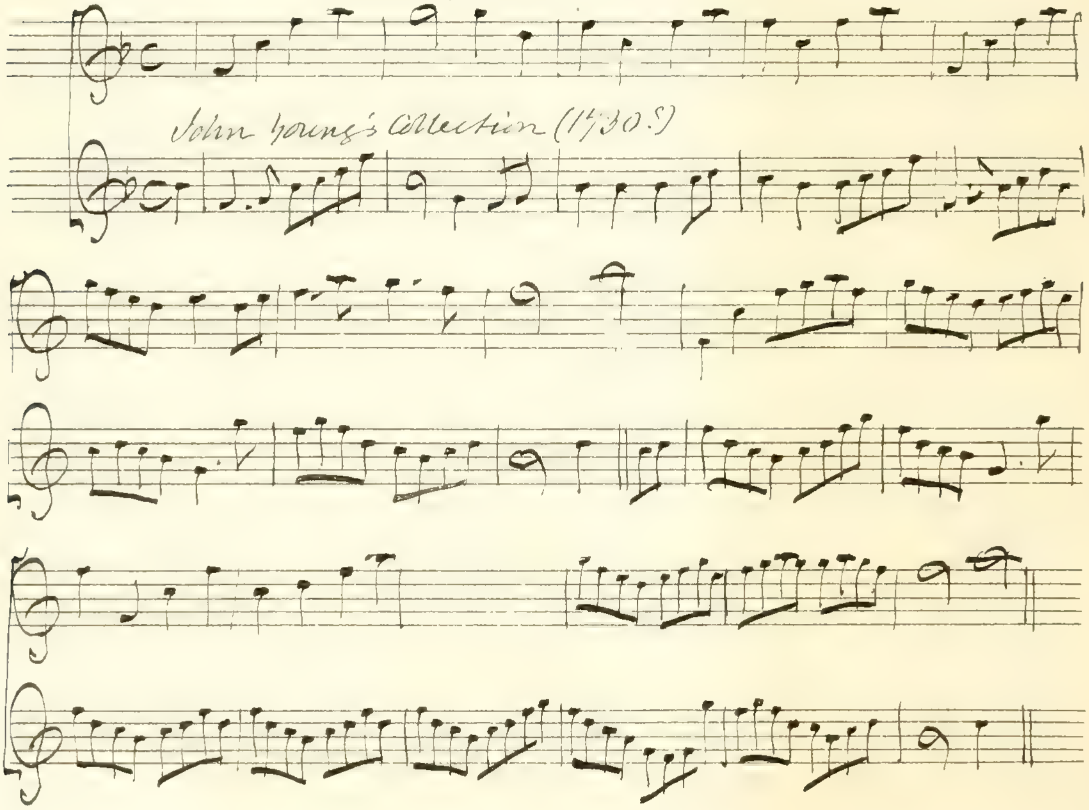


See pages 75 - & 148 - also Vol: II - 92

Charlie is my darling – Old version –

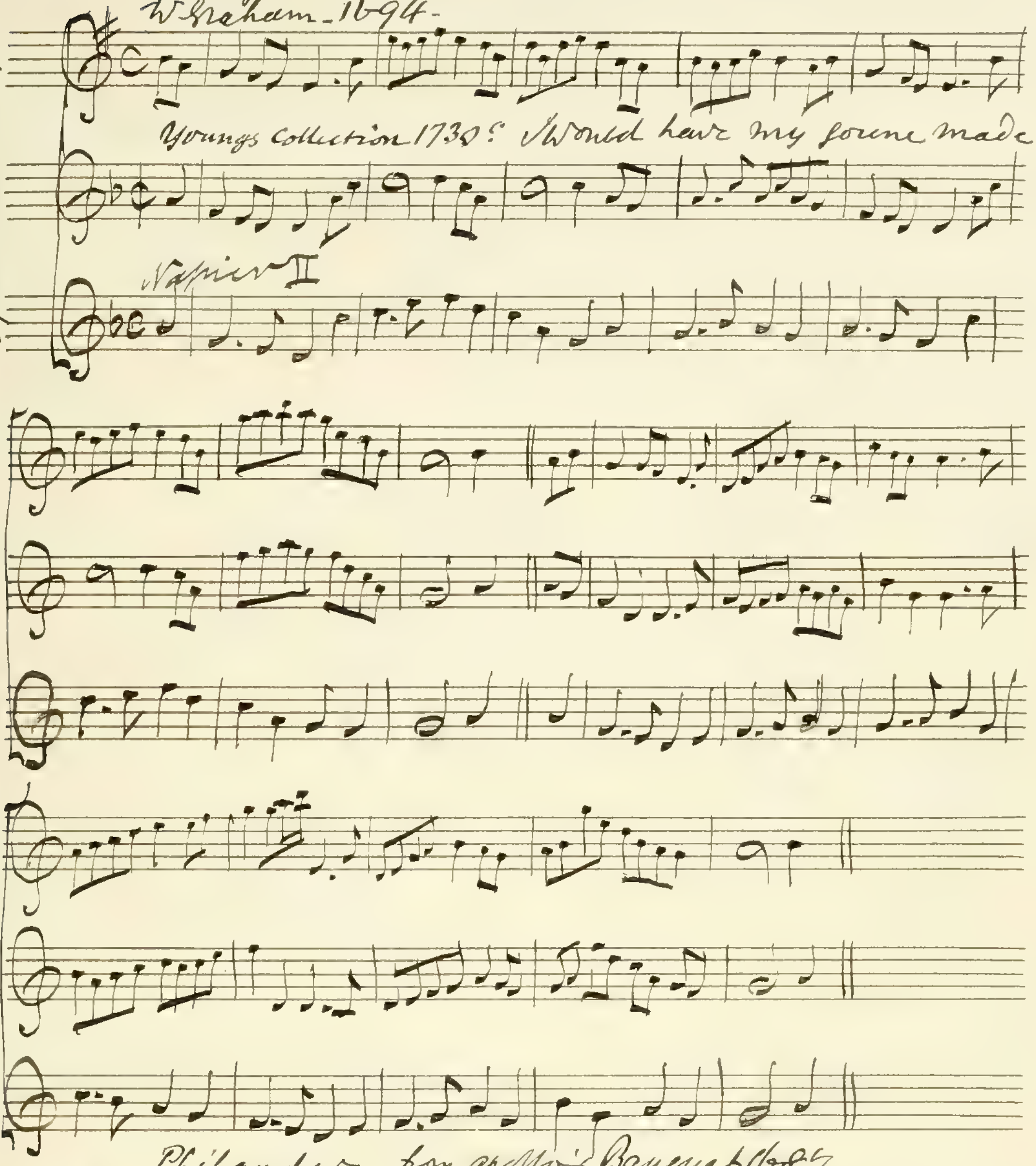


An thou were myn ain – (Straloch M.S. 1627)

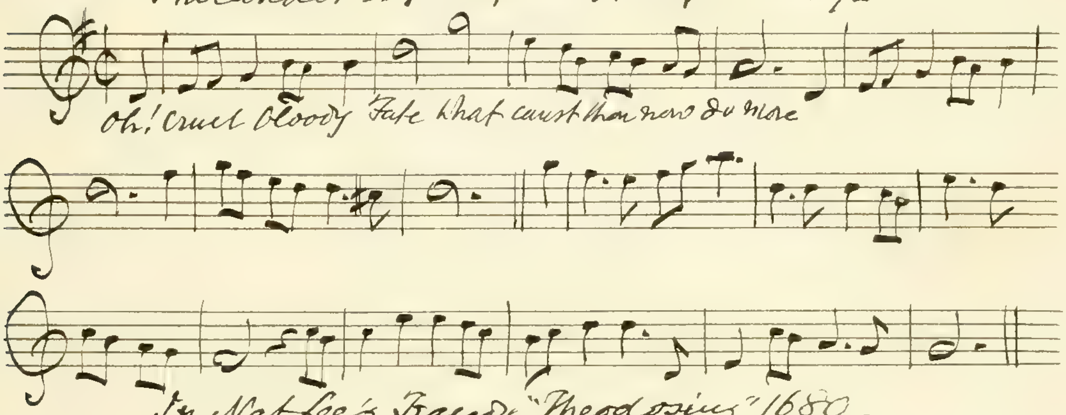

John Young's Collection (1730's)

The Gowne made – (O let me in this ae night)

The first version is from a flute book – M.S.


W. Graham – 1694 –
Youngs Collection 1730? I would have my gowne made
Napier II

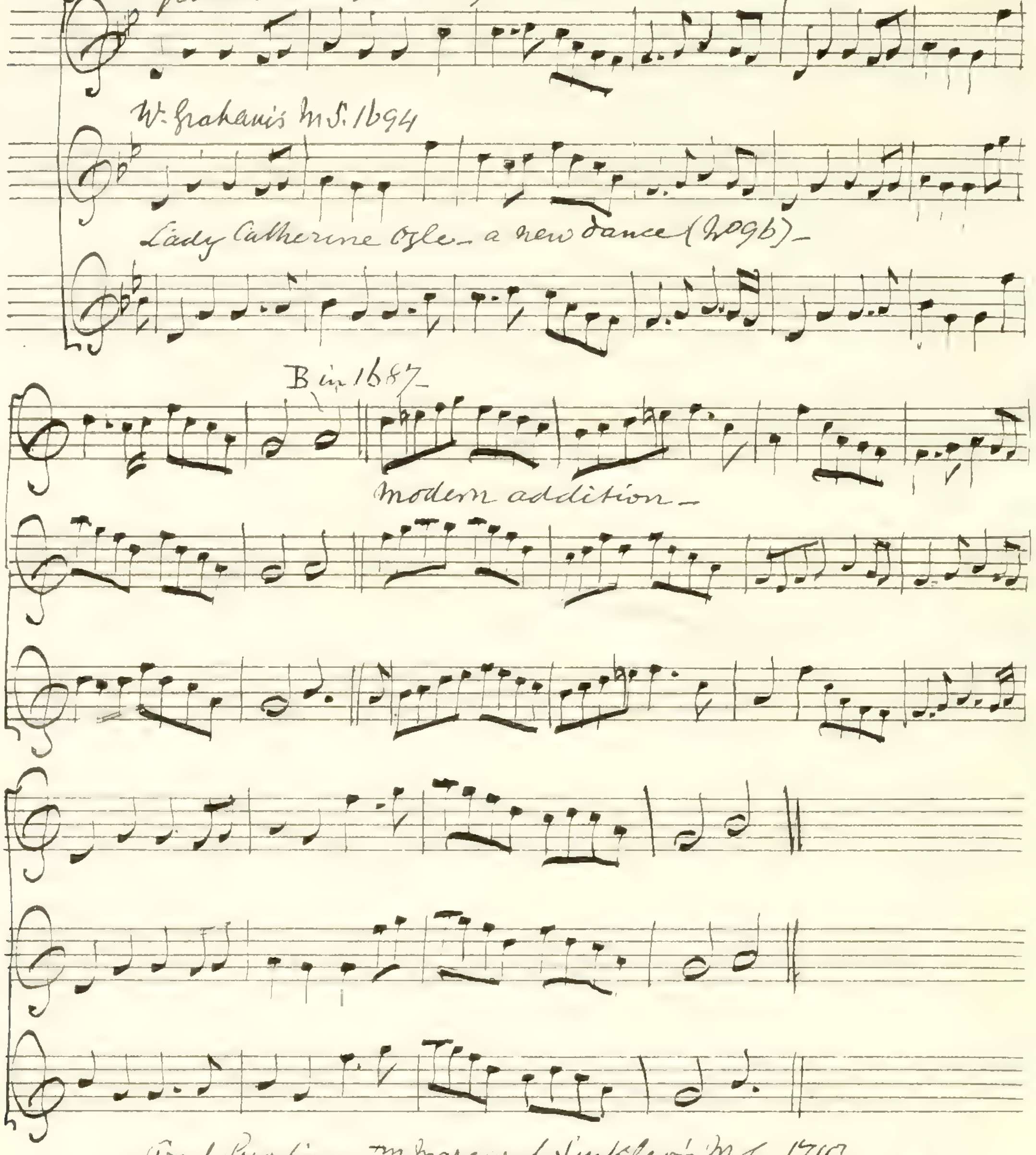
Philander – from Apollo's Banquet 1687 –


Oh! cruel bloody Fate what canst thou now do more

In Nat Lee's Tragedy "Theodosius" 1680 –
music by Purcell – (W. Chappell)

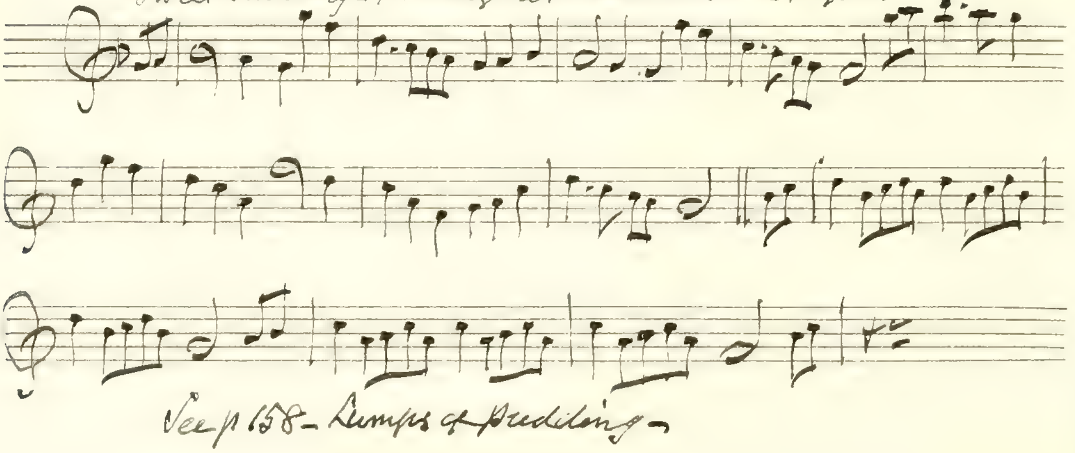
Katherine Ogle -

Apollos banquet 1690 — also in 2d part of Ap: Bt: 1687 - 2064 -


W. Graham's MS. 1694
Lady Catherine Ogle - a new dance (2096) -
B in 1687 -
modern addition -

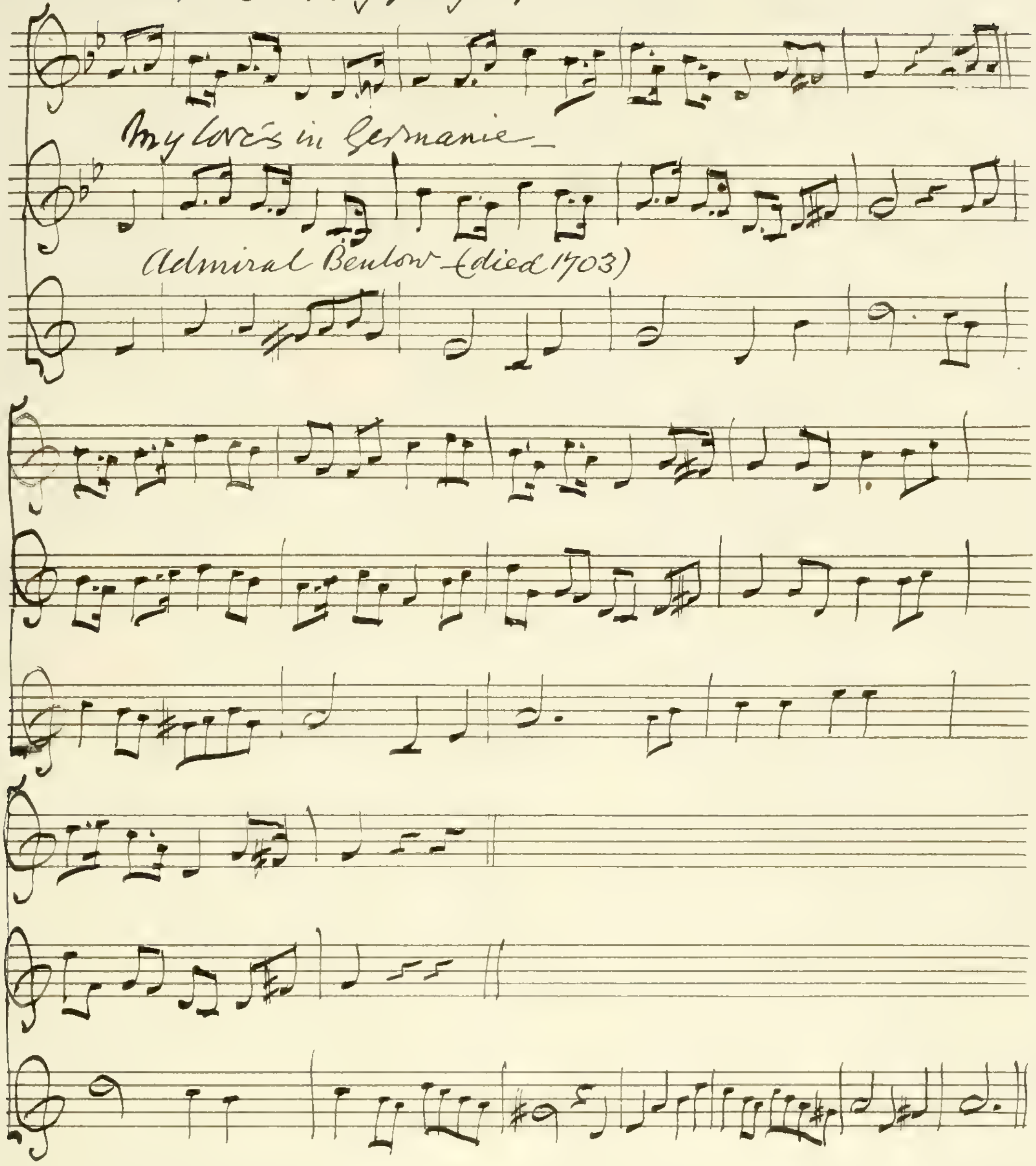
The 3d Version is from Apollo's Banquet 1687 - it seems to be the same as that given in the appendix to the Dancing Master of the same year and is mentioned by Mr W. Chappell -

Sweet Pudding - Mrs Margaret Sinkler's MS. 1710 -



See p 158 - Lumps of Pudding -

The first version is from George Thomson's 8vo edition 1822—with words by James Hogg—

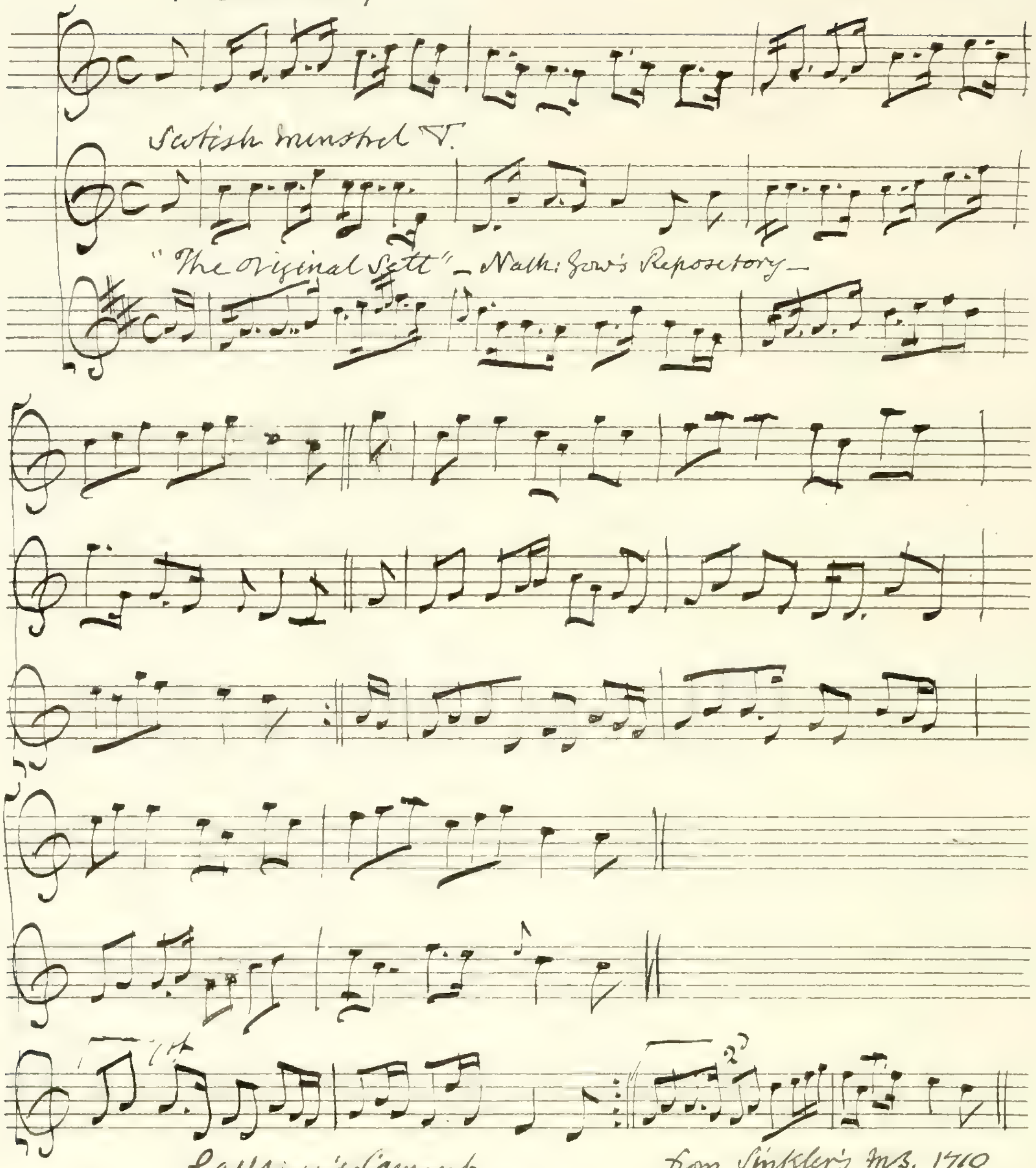


Pull away jolly boys—

My love's in Germanie—

Admiral Benbow—(died 1703)

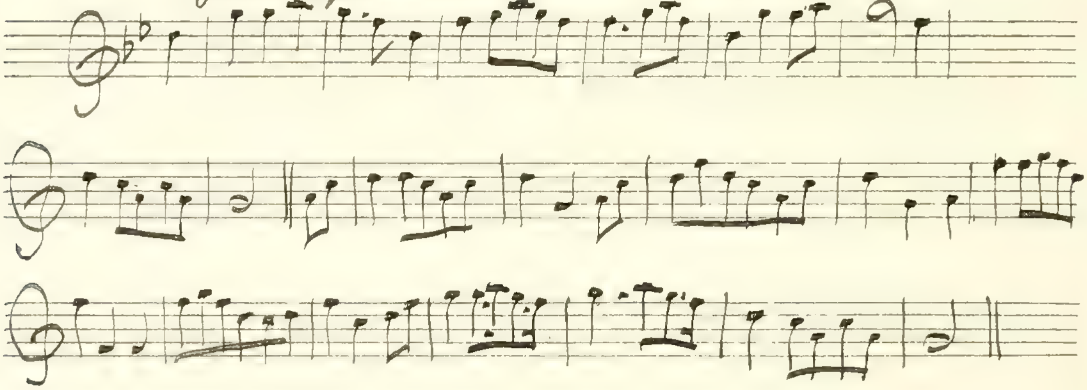
The braes of Marr -


Scotish minstrel V.
"The original Sett" - Nath: Gow's Repository -
1st
2d

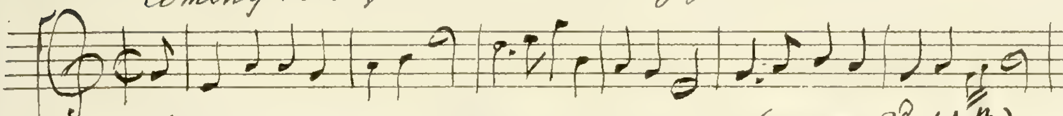
The first version is from a Clarinet book of about 1830, and was sent me by Mr Sinclair Dunn - 1887 -

Gallway's Lament -

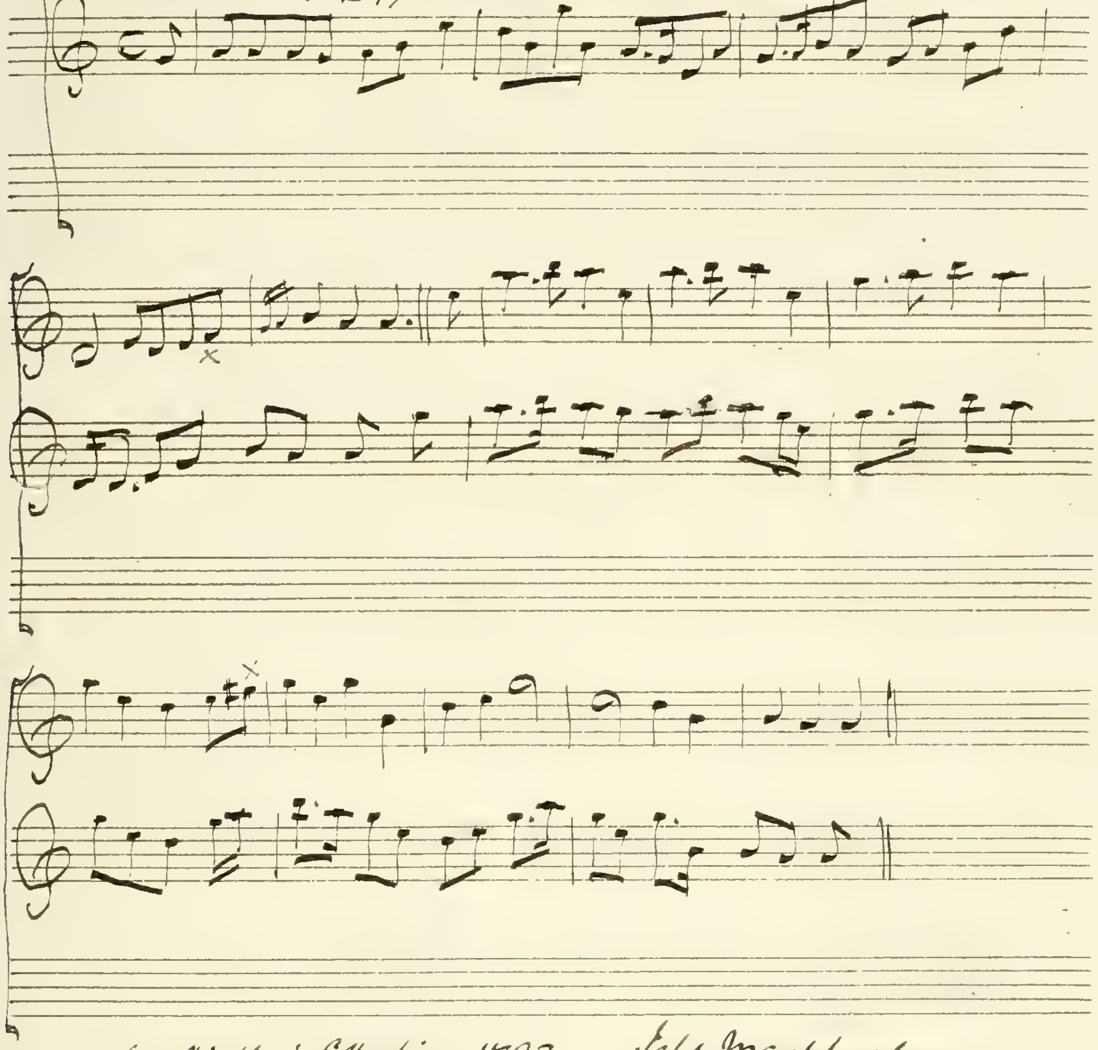
from Sinkler's MS. 1710



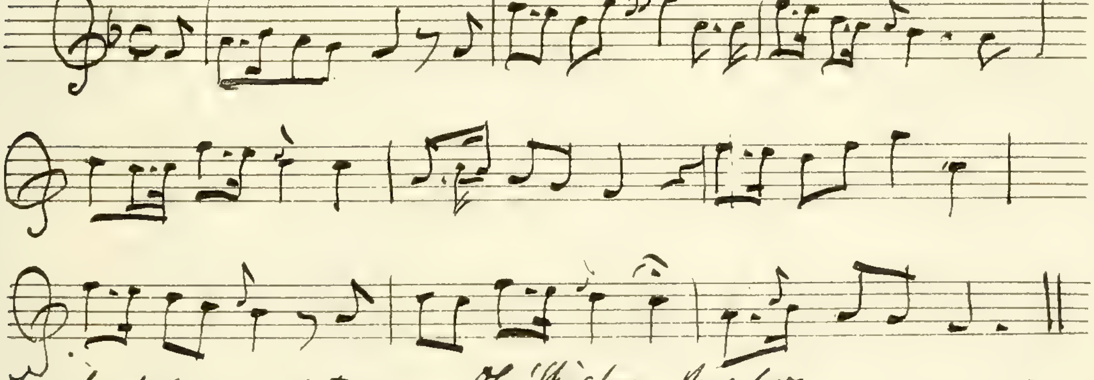
Coming through the Broom my Jo – Oswald Bk VIII



Johnson – II 179 – Now wat ye wha – (wants 3d & 6th)



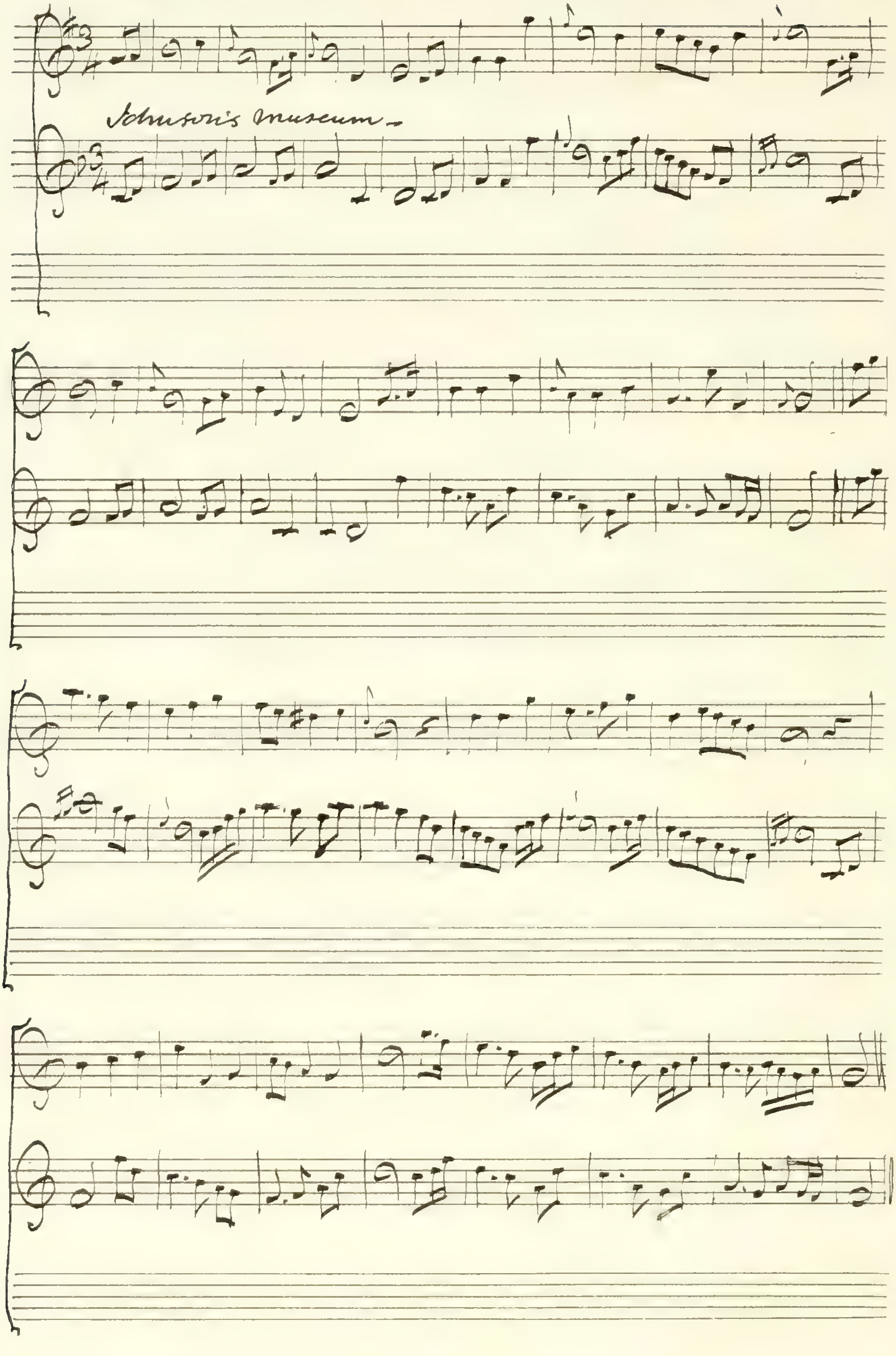
from Watlen's Collection 1793 – Jess Macpharlane –



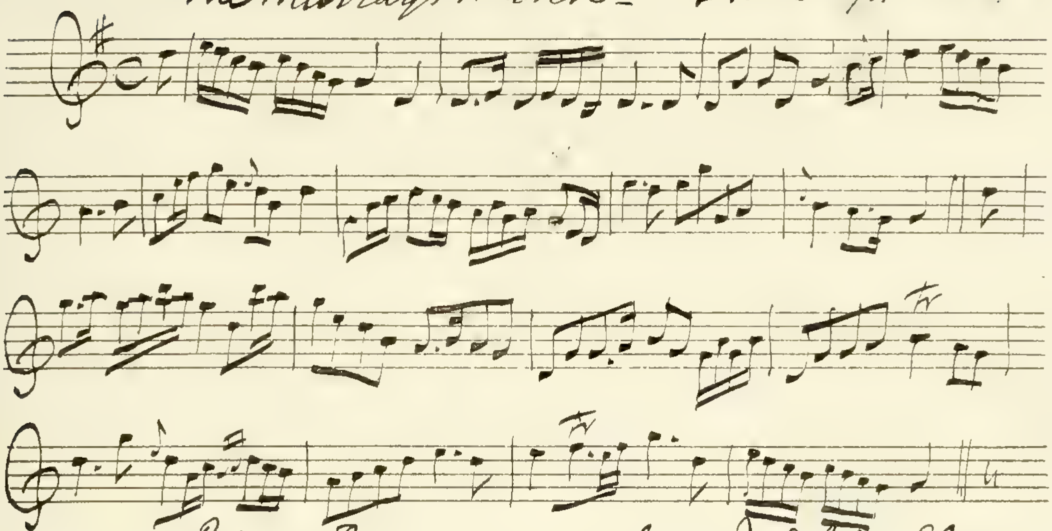
When first she came to town
They called her Jess McFarlane
But now she's come and gone
They call her the wandering darling

Oh this love, this love
Of this love I'm weary
Sleep I can get none
For thinking of my dearie, Oh this love this love –

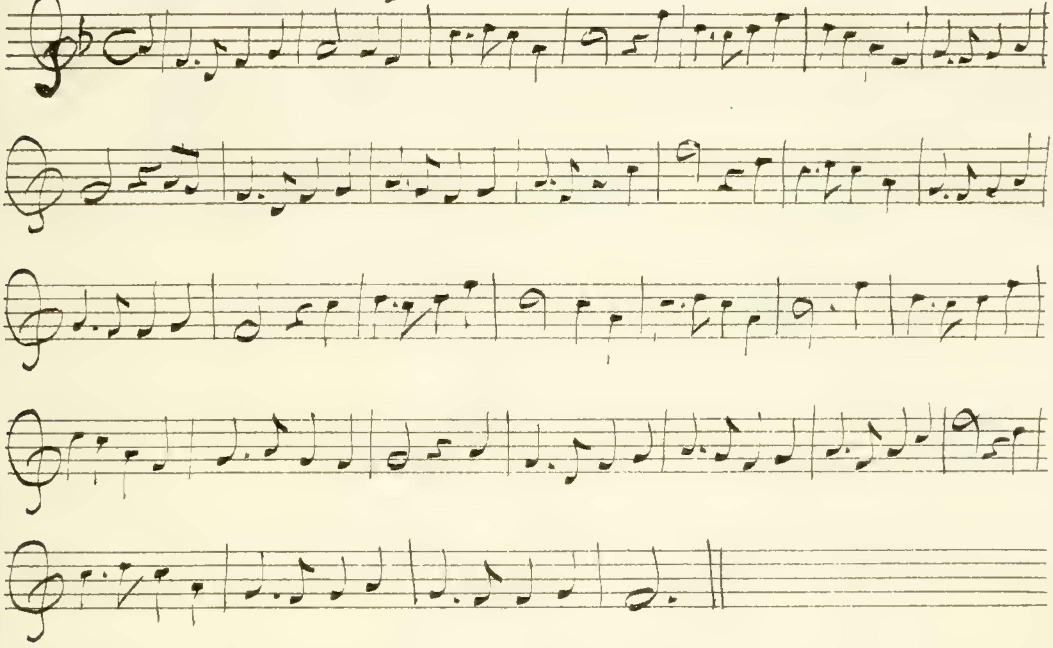
Oh! Onochie O! – Oswald 1740


Johnson's museum –

The Murrays March – Oswald – 1740



Peden's Prayer – from Mr. John Glen –



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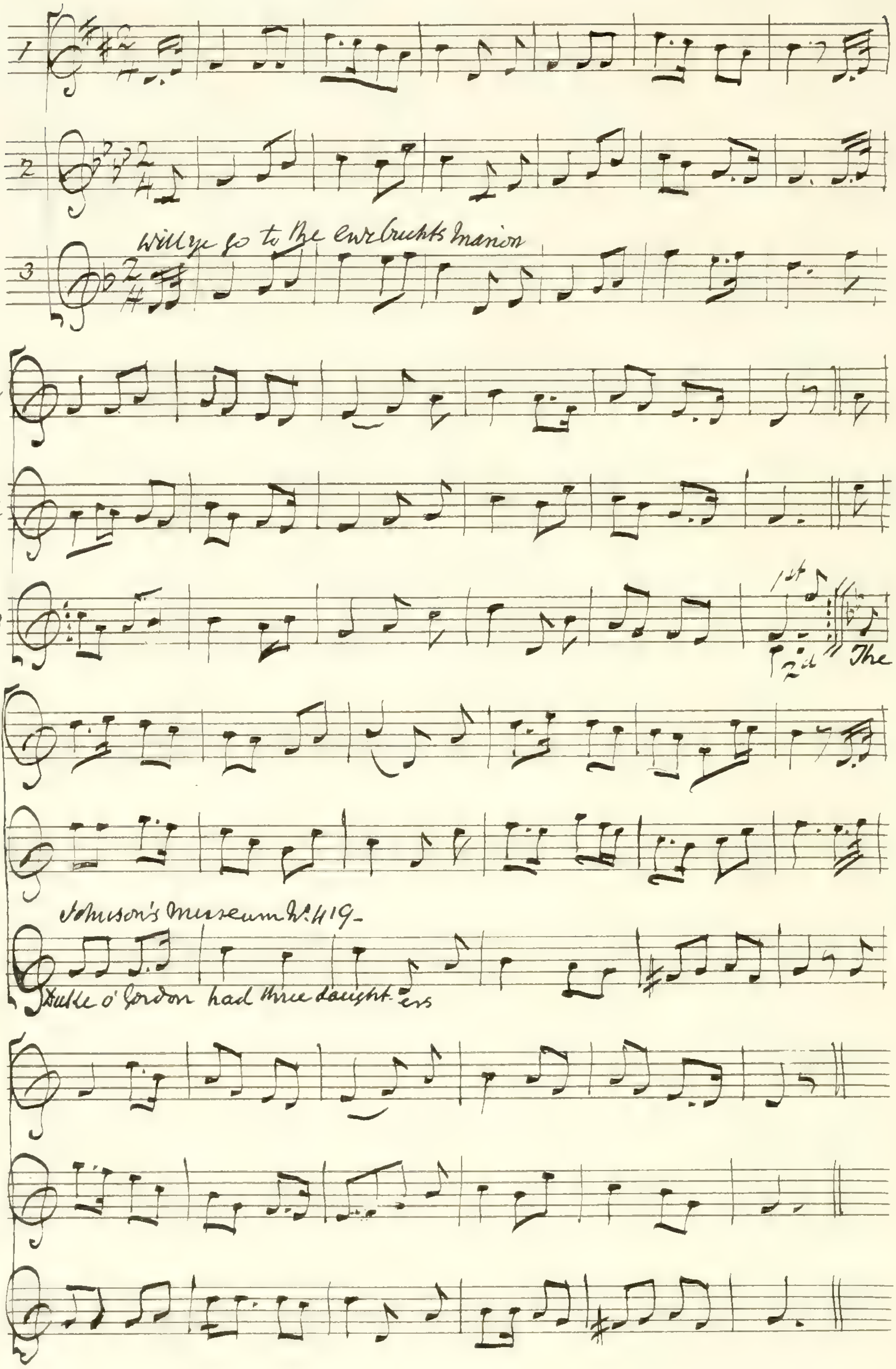
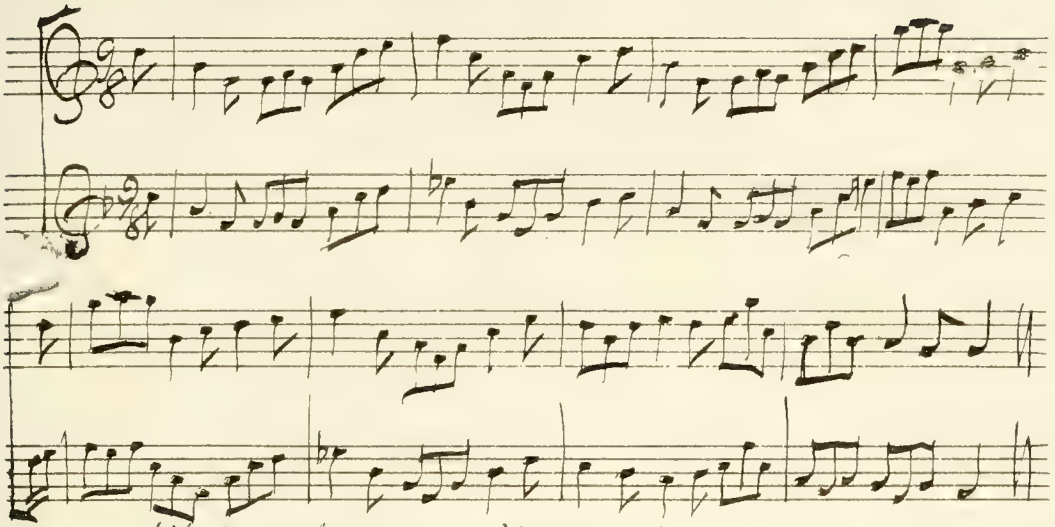
The Lord of Gordon had three daughters –


1
2
3
Will ye go to the ewe bughts Marion
1
2
3
1st
2d
The
1
2
Johnson's Museum No. 419 –
Duke o' Gordon had three daught-ers

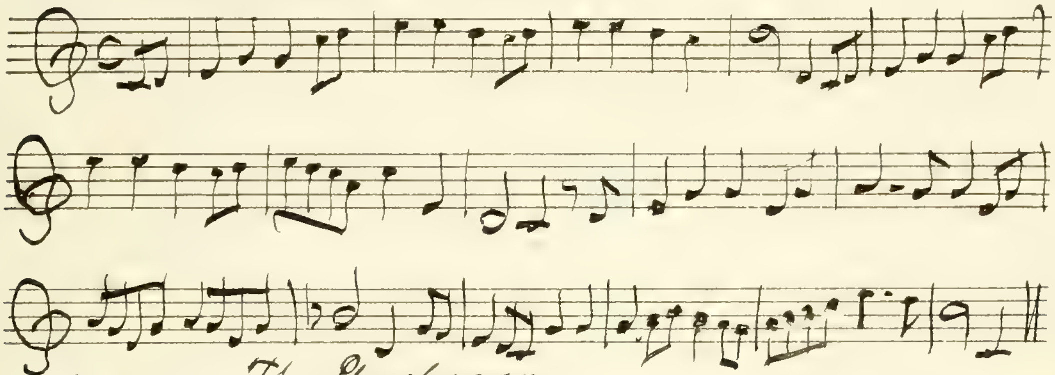
The first and second versions are from Dean Christie's Traditional Ballad airs –
The third is the usual version of the Ewe bughts
from Johnson's Museum – No. 85 –

The fourth version is also from Johnson
under the northern name –

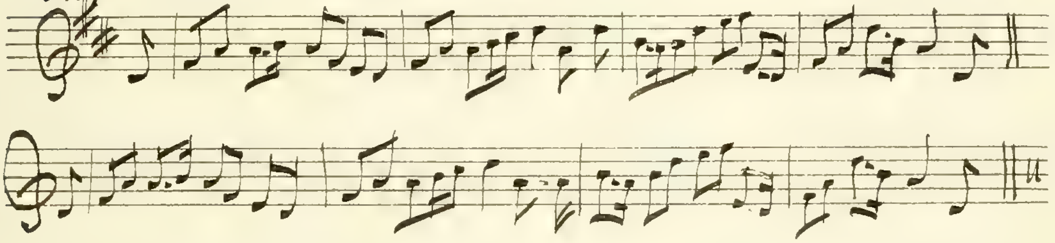
Rattlin roarin Willie -



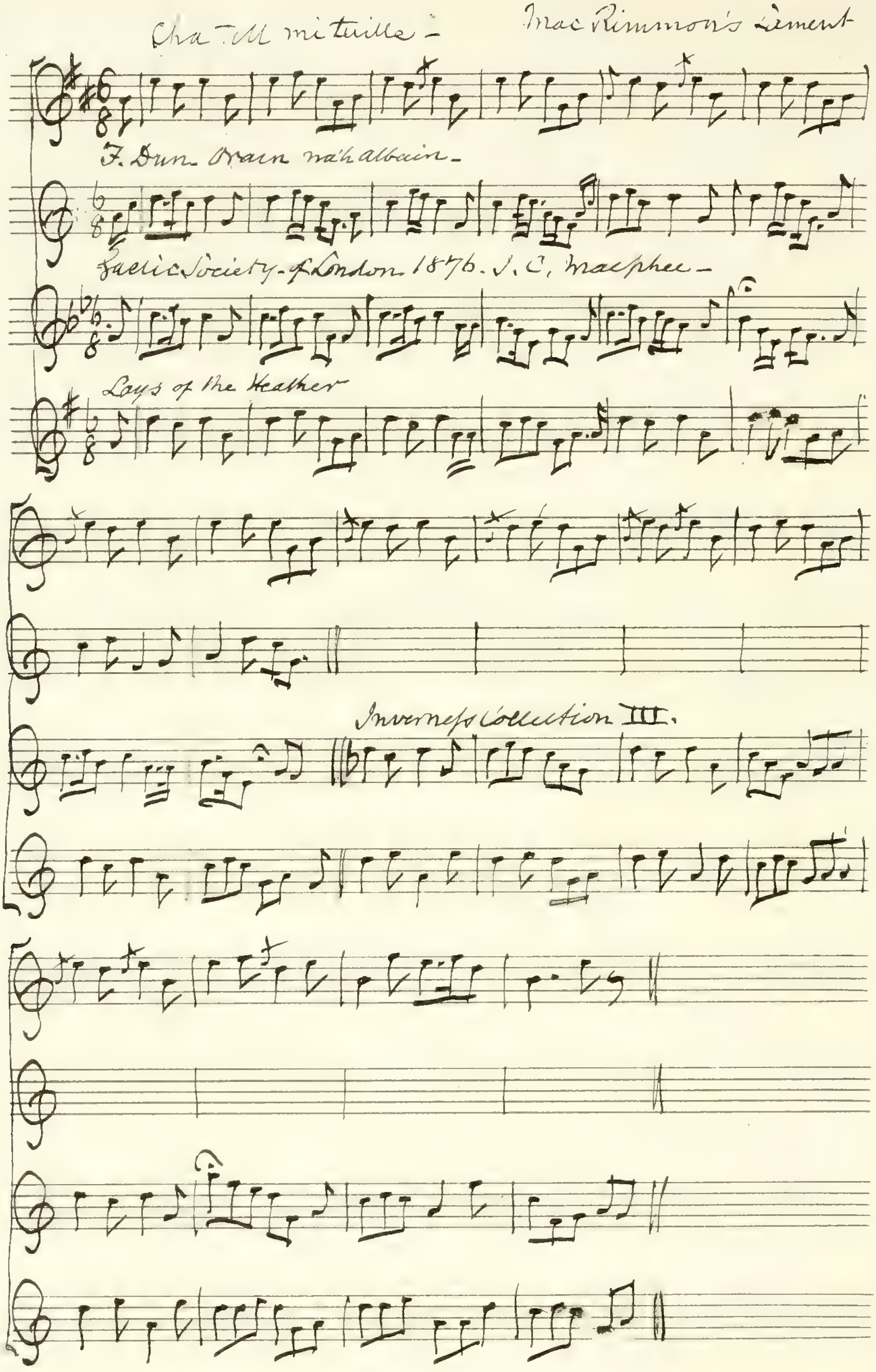
What will I do gin my Hoggie die -

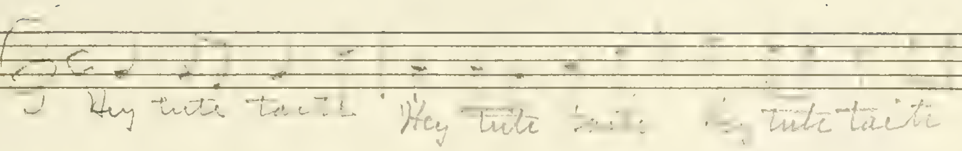


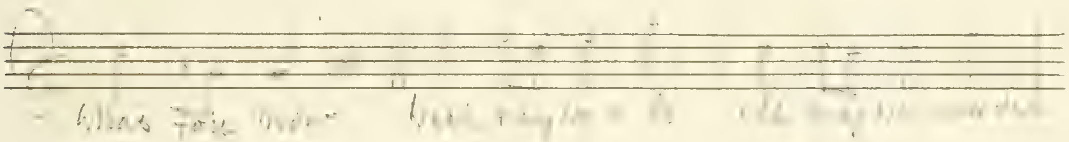
Napier II. The Ploughman.

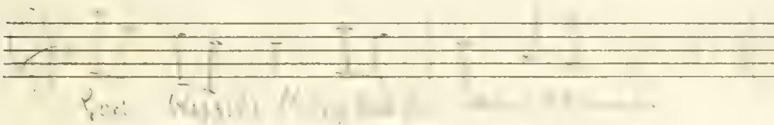


The first version is from the Rev'd Patrick Macdonald's Collection of Highland airs 1781.

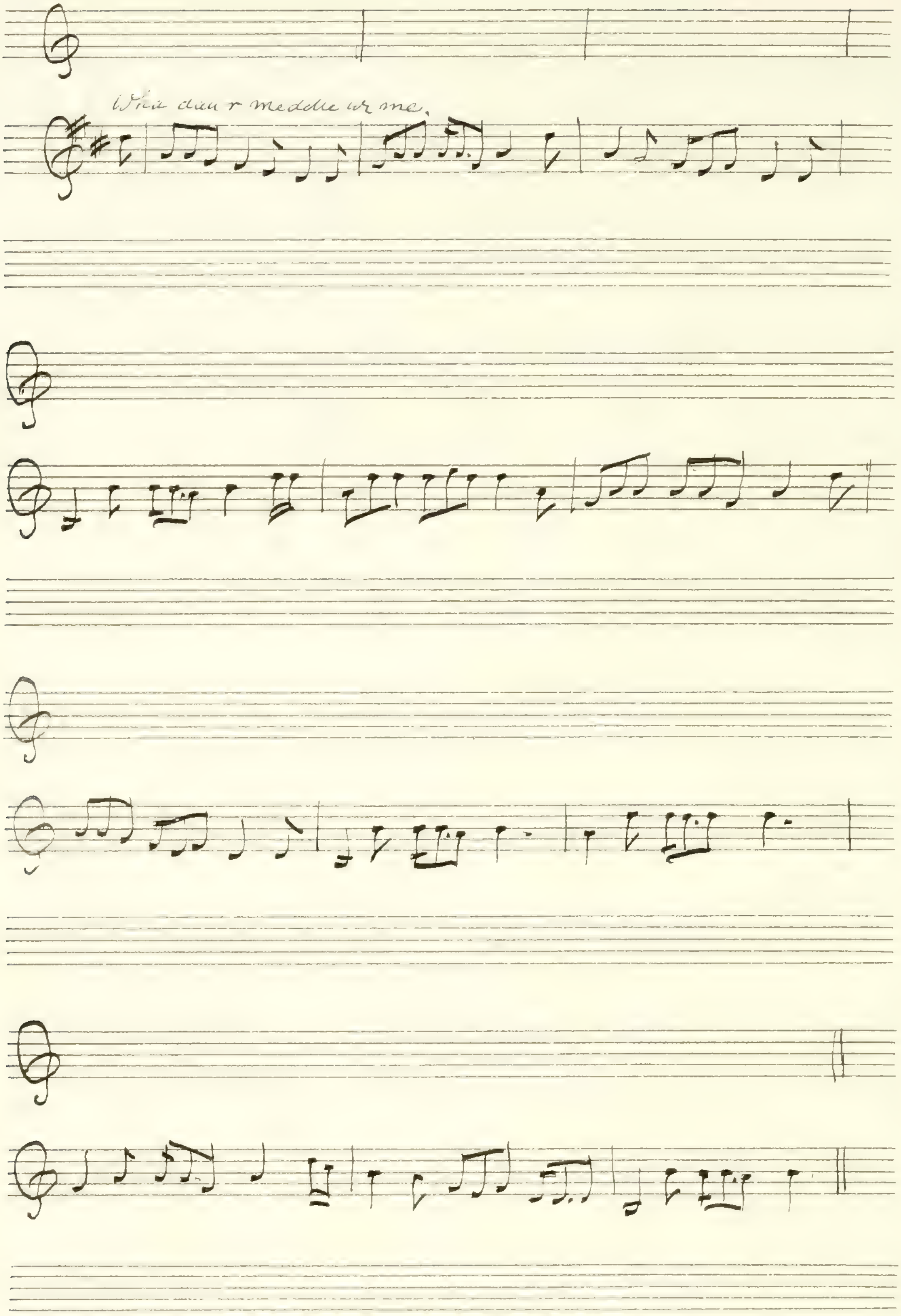

Cha till mi tuille
Mac Rimmon's Lament
F. Dun. Orain na h-albain
Gaelic Society of London 1876. J. C. Macphee
Lays of the Heather
Inverness Collection III.


Hey tute taiti
Hey tute taiti
Hey tute taiti



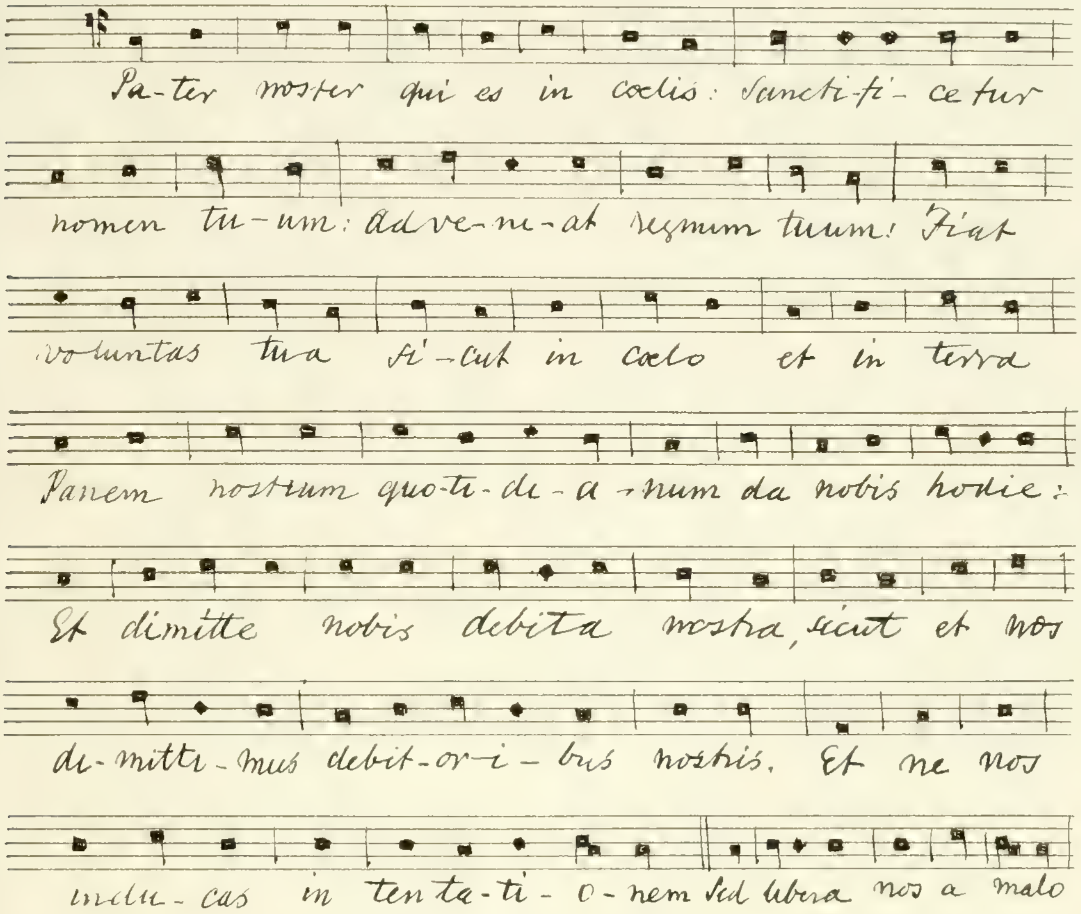


Woo'd an married an' a'


Wha daur meddle wi me.

Pater Noster – from the Canon pro defunctis

Paris 1686


Pa-ter noster qui es in coelis: Sancti-fi- ce tur
nomen tu-um: Ad ve-ni-at regnum tuum! Fiat
voluntas tua si-cut in coelo et in terra
Panem nostrum quo-ti-di-a-num da nobis hodie:
Et dimitte nobis debita nostra, sicut et nos
di-mitti-mus debit-or-i-bus nostris. Et ne nos
indu-cas in ten ta-ti-o-nem Sed libera nos a malo

The original is on a Stave of four lines which represent the upper four of the bass clef – ■ long – ■ breve – ◆ semibreve

A Collection of the Choicest ~~[illegible]~~ Scots Tunes adapted for the Harpsichord or Spinnet, and within the compass of the voice, Violin, or German Flute —

by Adam Craig — Edinburgh 1730 —

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The work is dedicated
To the Honourable
Lords and Gentlemen
of the Musical Society of St Marys Chappell

In the Dedication Craig says, the following Collection being the first of the Kind, and the Native and Genuine Product of the Country, I flatter myself that the countenance & Protection &c

Airs in F. Peacock's Collection

Allan Water	No. 16	An thou wert my ain	No. 29
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— last time I cam o'er	22	— yellow haird laddie	10
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[illegible] }

[illegible]

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This Air of
False Philander
is quite different
than the one given
in British Harmony
1739

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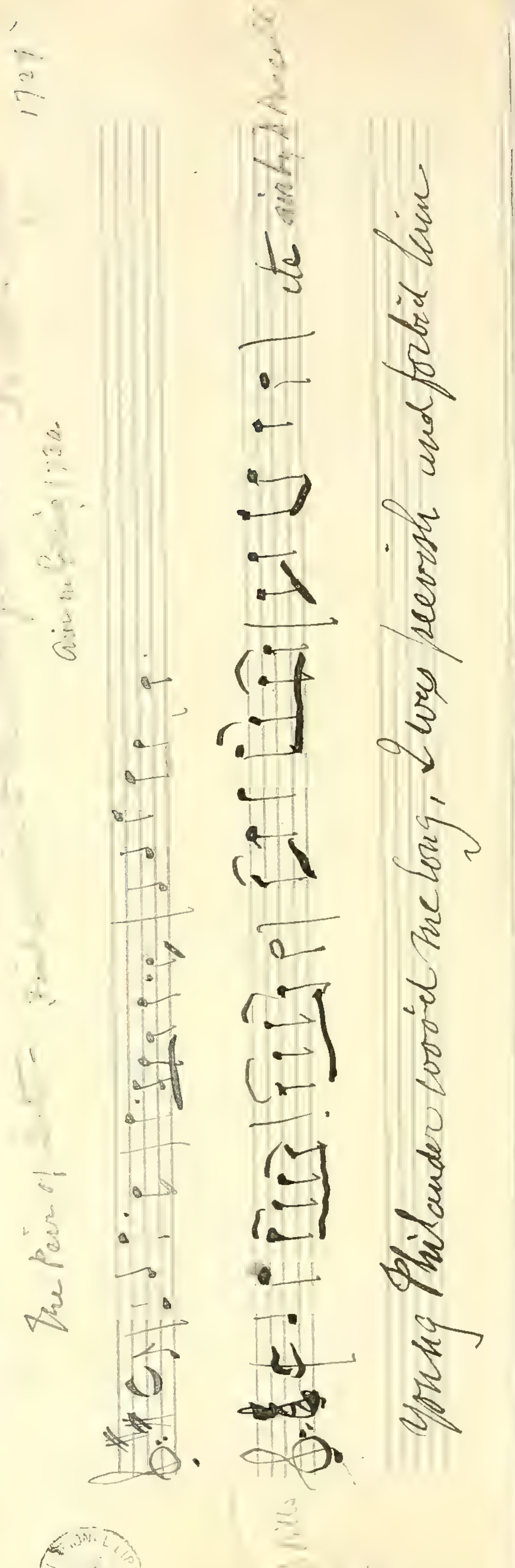
5. 9. 14. 32. 34. 69.

pp 129. Universal
Harmony

As Fond Philander
Watts Mus. Mis. Vol IV
1730 page 162

False Philander
Watts Mus. Mis. Vol. I.
1729 page 42

Philanders love
Young Philander woo'd
me long
Watts Mus. Mis. Vol. II
1729 page 46
Philander and Amoret
page 100 Words by
James Moore


The Pair of
Air in [illegible] 1730
1727
etc
Young Philander woo'd me long, I was peevish and forbid him

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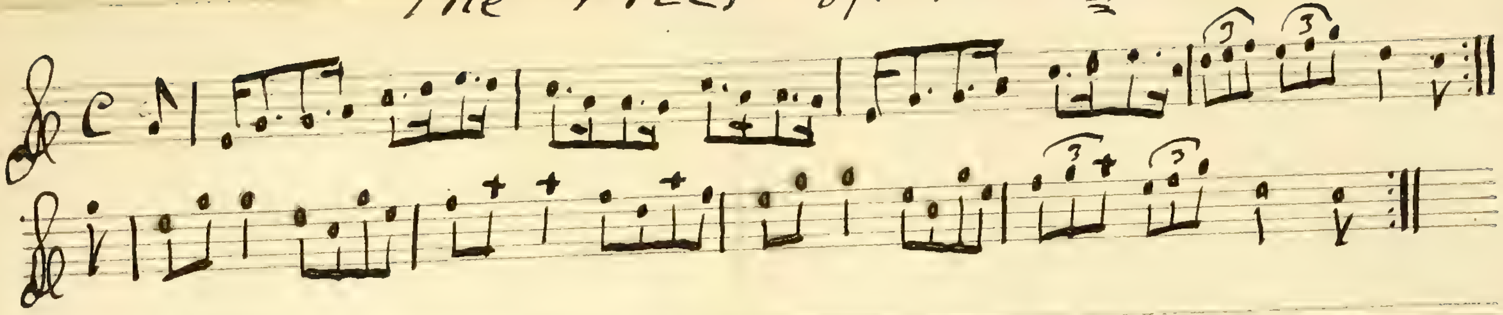
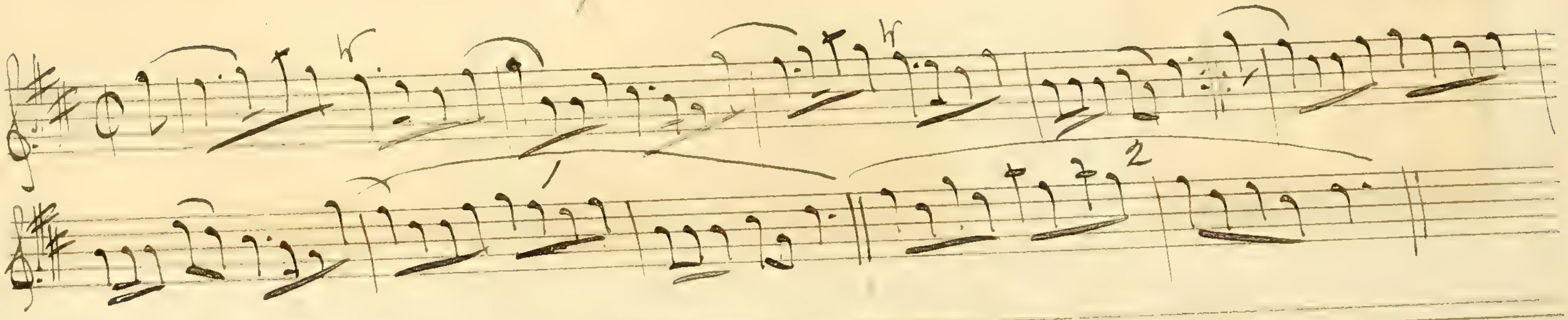
The Braes of Marr

No 9



Jenny's Babee



[illegible]

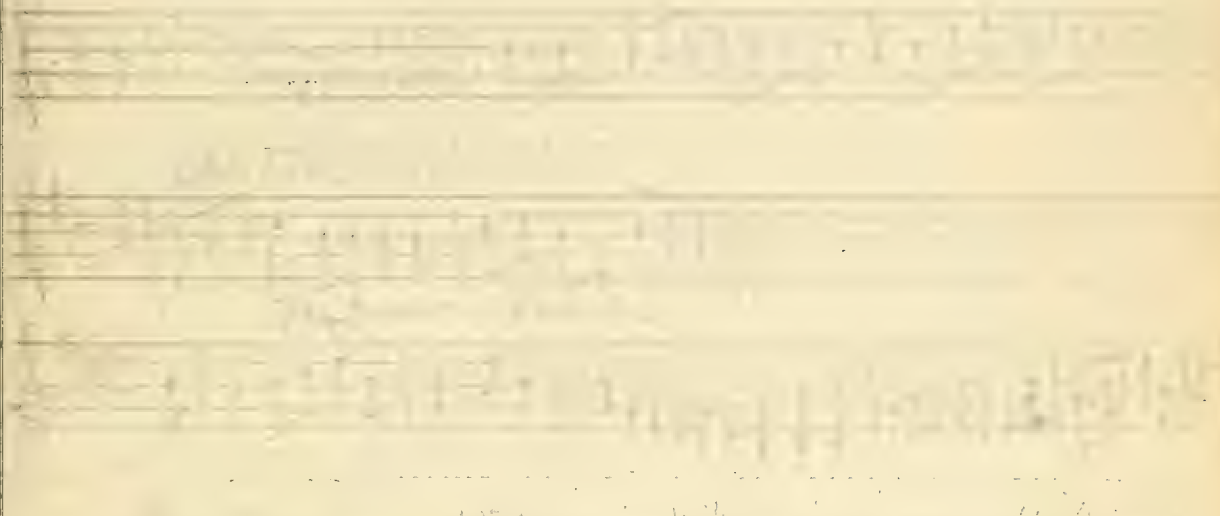
[illegible]

above is relocated

The words to the earliest Philander are:
Ah cruel bloody fate What canst thou now do more?.
and are applied to the air in the Apollo Banquet 1687
Then we have "Young Philander", to the words
Young Philander woo'd me long — and later —
False Philander in British Melody 1739.
begining — Farewell thou False Philander to an air in 3/4
and the same words to another melody by James Oswald
Circa 1743.

xviii ff + 210 pp. + pp. 68a&b = xviii + 106 ff.

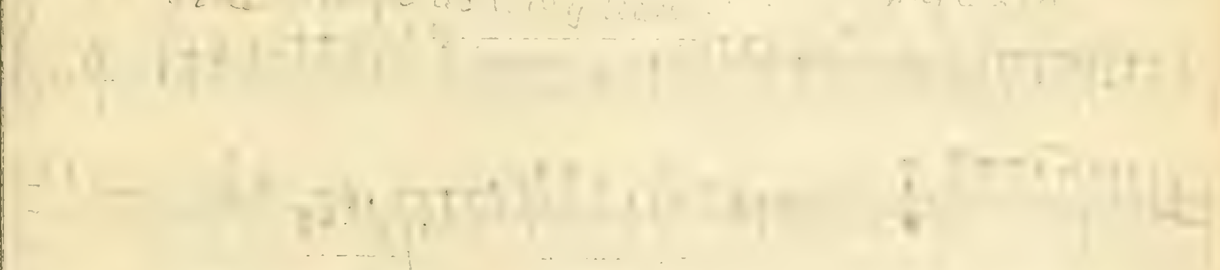
[illegible]



[illegible] 366 — [illegible] 177

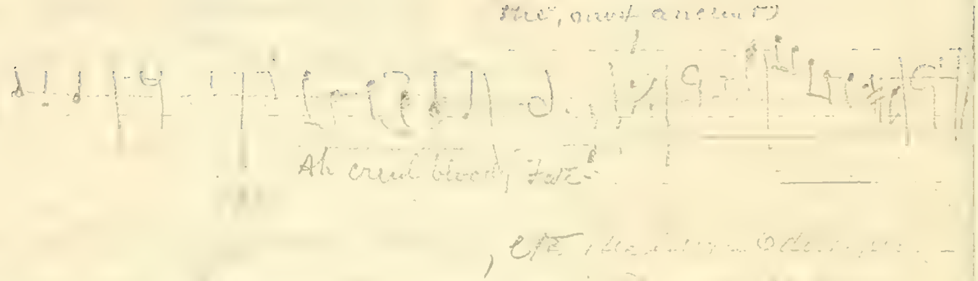
[illegible]

Titus [illegible] Exaltation [illegible]
page 210



[illegible]

xviii ff + 210 pp. + pp. 68a&b = xviii + 106 ff.


the, most ancient?
Ah cruel bloody Fate!
cf. Maiden's Oldest

There are a considerable number of tunes that are entitled in the indices of several works, or if not are to be found having Philander in their initial lines. In Chappell's Music of the Olden Time he makes mention of four songs having Philander as the tune. Chappell says again that this is a song, apparently referring to ~~the~~ Young Philander as found in W. Thomson's Orpheus Caledonius Vol. II 1733.

xviii ff + 210 pp + pp. 65 a&b = xviii + 106 ff.

11.2.86